



# THE ILLUSTRATED LONDON NEWS.



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# A Hamper of Guinness

## AND AN UMBRELLA



"THE chattels of Mrs. Bloss were forwarded by instalments. First there came a large hamper of Guinness's stout and an umbrella; then . . ." etc.

(Later)

"The chop-eater was so fatigued with the process of removal that she declined leaving her room until the following morning; so a mutton chop, pickle, a two-grain calomel pill, a pint bottle of stout, and other medicines, were carried upstairs for her consumption."

(Later)

"'Married!' said Mrs. Bloss, taking the pill and a draught of Guinness — 'married! Unpossible!'"

Charles Dickens, "*Sketches by Boz*"



THE 'PINT BOTTLE OF STOUT' might have been a stone-ware bottle, perhaps like the one illustrated above. This is known to have been made before 1850, since the maker's name stamped on it—Stephen Green, Lambeth—was not used after that date.

When the "Sketches" began to appear in "The Old Monthly Magazine", Guinness was already a national institution. Next year, 1837, a Guinness show-card was to feature in one of the illustrations that 'Phiz' (Hablot K. Browne) did for *Pickwick*. Guinness is brewed today, as it was then, exclusively from barley, hops and yeast. Nor have its quality and goodness changed.



*Higher performance*  
*lower price—*  
**... the new**

There's more zest than ever in this rally-winning thoroughbred, yet fuel consumption is even lower than before! There's new-style front seating for greater comfort, a redesigned fascia, and many other feature improvements . . . and all this plus a reduction in price. Your dealer will arrange a demonstration run.

**The New Sunbeam Price Range**

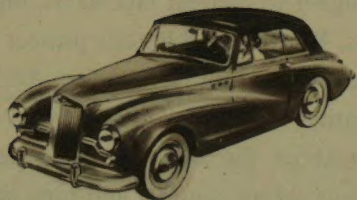
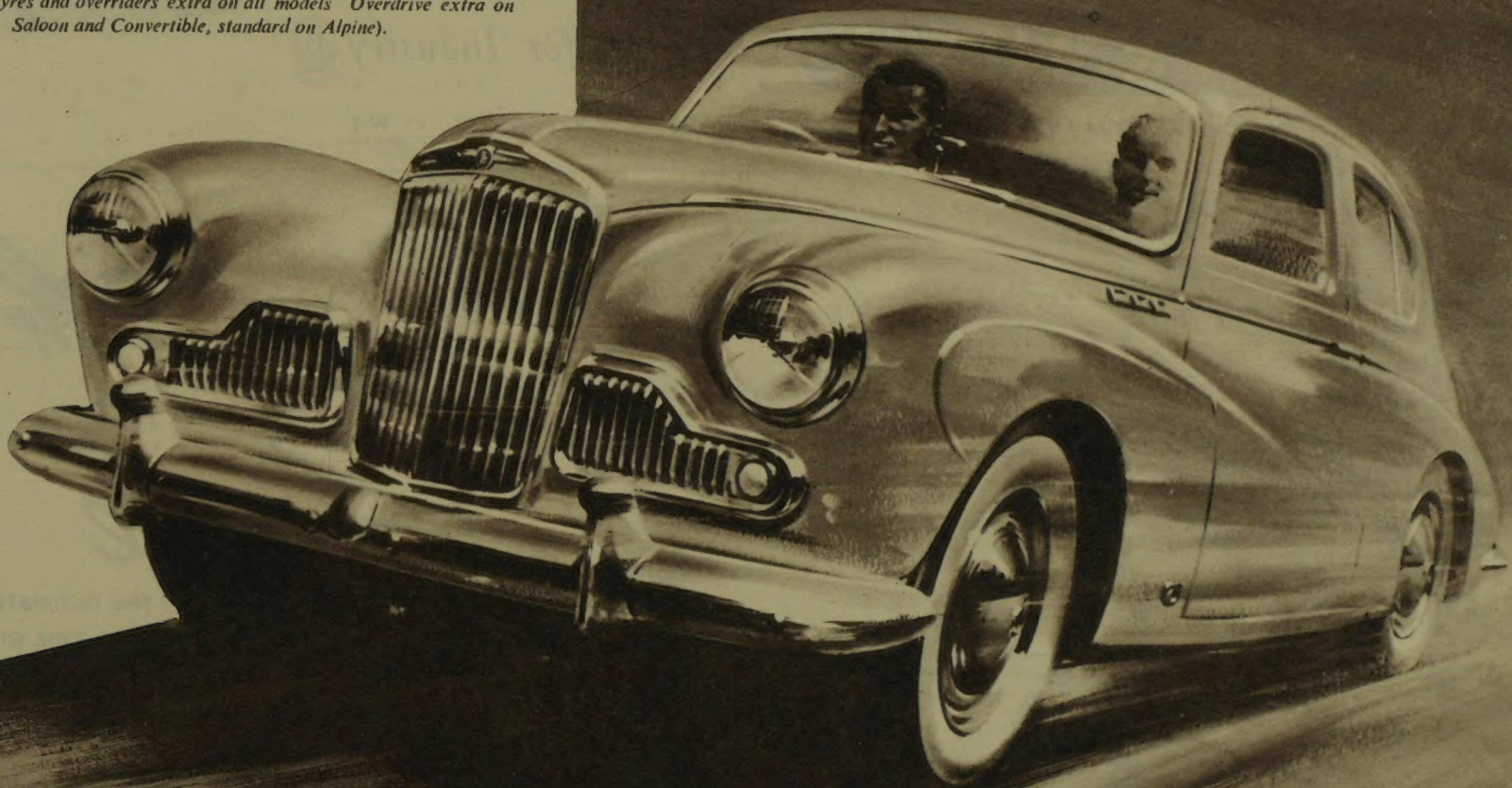
Sports Saloon .....	£795 (P.T. £332.7.6)
Sports Convertible .....	£845 (P.T. £353.4.2)
Alpine Sports 2-seater .....	£855 (P.T. £357.7.6)
<i>(with overdrive)</i>	

*(White wall tyres and overriders extra on all models Overdrive extra on Saloon and Convertible, standard on Alpine).*

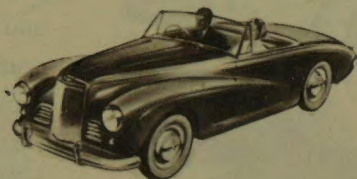
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**higher top speed**  
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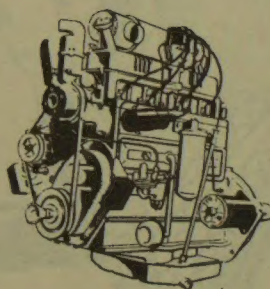
*Exhilarating in the summer, snug and weather-tight for the winter—the 2½ litre Sunbeam Sports Convertible.*



*A high performance sports car with the comfort of a limousine—the rally-winning Sunbeam Alpine Two-Seater.*

**The Heart of the new Sunbeam MK III**

The greatly improved 80 b.h.p. engine of 2267 c.c. capacity, with new cylinder head, redesigned ports, larger inlet valves, manifold hotspot, and a compression ratio of 7.5 to 1.






## Well up in textiles, Mrs. Buchan?

In recent times many new methods have reinforced the traditional skill of the textile manufacturer and aided his search for greater efficiency and better materials. Many improvements have come from the use of phosphates manufactured by Albright & Wilson. In the dyeing and processing of textiles, Calgon and other phosphates have helped to give the bright and colourful fabrics of today.



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or club  
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To make the office a better place to work in



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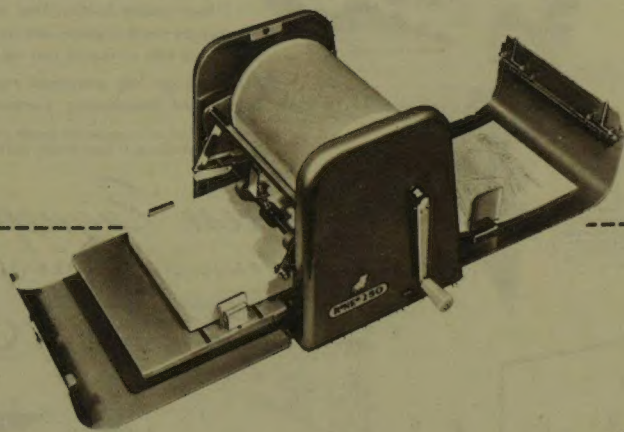
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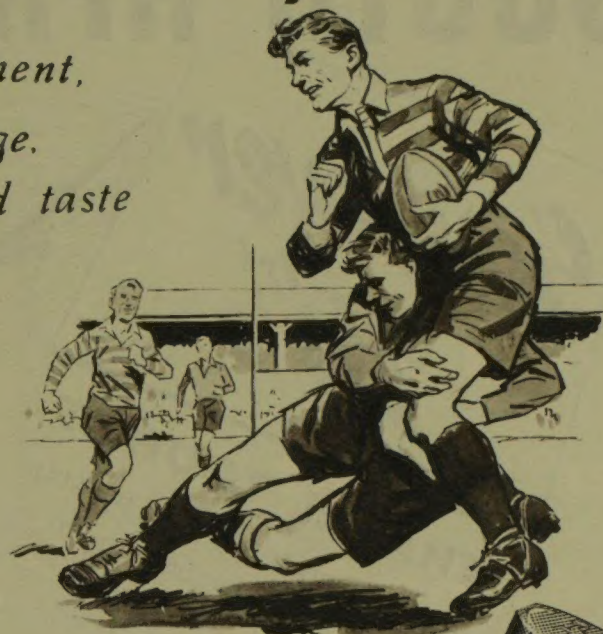


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**PROPERLY**

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of fine reputation,  
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Tells'*



By Appointment  
Scotch Whisky Distillers  
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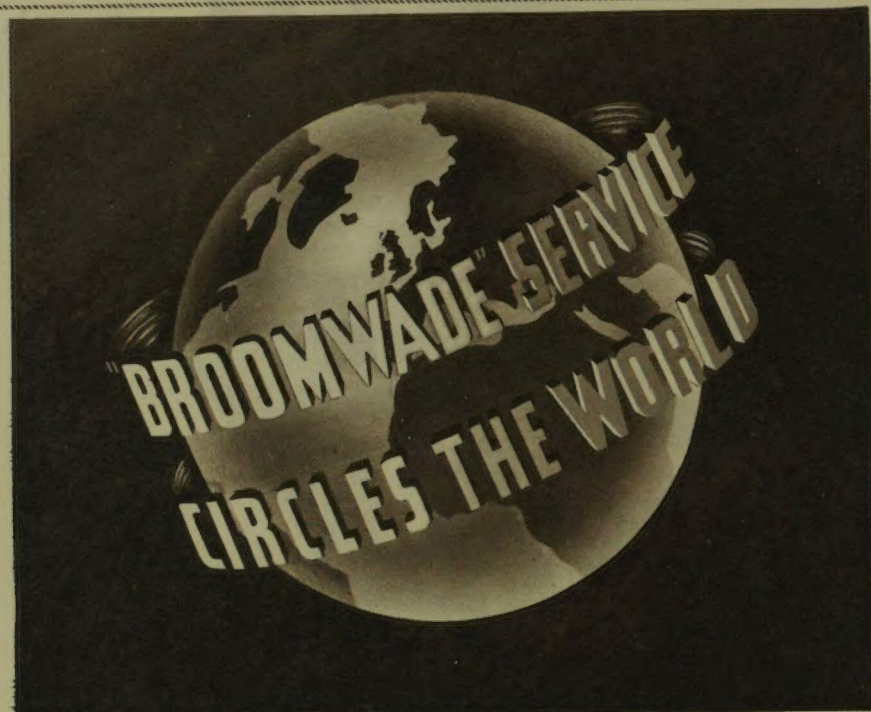
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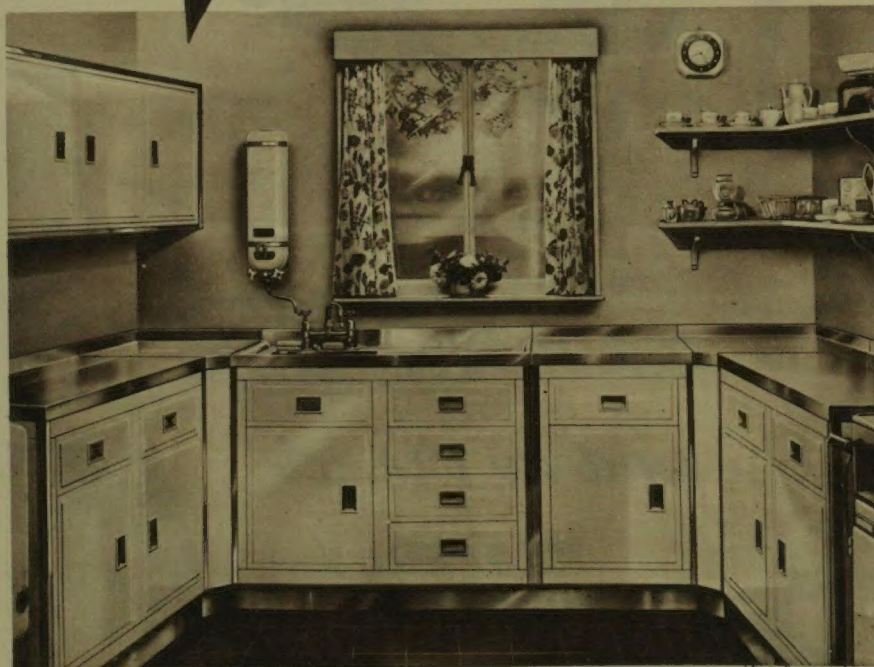
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## WALLSPAN

—Engineering's Modern Miracle  
gives you outer walls in days!

*If you want your new building finished faster—*

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*discuss Wallspan with your architect.*

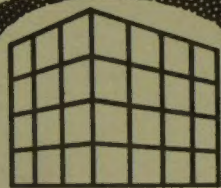
**What is Wallspan?** A means of providing walls in an incredibly short space of time. Since the weight of a modern building is carried on the framework, the walls are left with two main jobs to do. They must keep cold and wet out, and heat in. At the same time, they must give the building an appearance that both the architect and the owner are proud of. Wallspan does all this extremely well and with the added advantage of getting walls up very quickly.

Wallspan—like all great engineering advances—is comparatively simple. To the structural frame of the building is bolted a grid formed from vertical and horizontal components. These are made of strong aluminium alloy that never rusts or corrodes. Into the spaces of this grid are fixed sheets of glass or opening window frames. There you have your light and air. In the other spaces of the grid are put sheets of solid panelling materials—and there's your solid wall. There are dozens of different kinds of these panelling materials in various textures, colours and thicknesses. With them, an infinite variety of Wallspan walls can be designed, each exactly suiting the uses of the building in any climate of the world. That is all there is to it. One contractor erects the whole wall and it is fixed for all time. It needs negligible maintenance and it can go up in a matter of days.

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**WILLIAMS & WILLIAMS**

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#### Wallspan starts here

This is the stage at which Williams & Williams fixing teams move in to put up the Wallspan wall.



#### The grid goes up

The vertical and horizontal components are put in place. Each bar takes about 4 minutes to fix.



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Into the grid are put sheets of glass, opening window frames and panels of solid insulating material, each fixed in five minutes—weather-proof for all time.

You'll be using your building sooner—much sooner—if it has Wallspan Walls



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one Gin  
that is as  
Smooth  
as  
Satin

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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JANUARY 22, 1955.



THE WINTER SPORTSMAN AIRBORNE UNDER HIS OWN POWER: A REMARKABLE DEMONSTRATION OF "SKI-SAILING."

"Ski-sailing" is a new form of winter sport which Mr. Leo Gasperl, a former Austrian ski-champion, has been successfully demonstrating. Wearing a mantle of finest parachute silk fastened at the feet and wrists, but free to blow back and fill with the wind, the "ski-sailor" plunges down a steep snow slope. His mantle not only reduces his speed, but enables him to sail

high over any obstacles which may lie in his path. Mr. Gasperl, who comes from Styria, states that the idea of "ski-sailing" was first developed by a Professor of Physics in Vienna in 1938, who tried to popularise it in Switzerland; but that owing to the outbreak of war, it was shelved. The mantle, when removed, can be folded into a small packet and carried in a hip pocket.

Postage—Inland, 2d.; Canada, 1½d.; Elsewhere Abroad, 2½d.





By ARTHUR BRYANT.

**SURRENDERS** are seldom edifying spectacles; surrenders that are preceded by refusals to surrender can be particularly humiliating. And in the recent settlement, if that is the right word, of the railway wages dispute, a section of the public, while hailing the eleventh-hour prevention of a strike with intense momentary relief, has clearly seen another Munich. The settlement may have been dictated by justice; it may have been—it almost certainly was—dictated by common sense, for the economic cost of a railway stoppage would have been far greater than the immediate sum at stake. Yet it involved, after a long and stubborn spell of arguing one thing, precipitately doing another in the face of a blunt and rather brutally uttered threat. In other words, a surrender, which is never wholesome either for the side that surrenders or the side that enforces it.

Yet what matters ultimately about any surrender is the underlying reason for it. Whenever one occurs that affects public issues a wise man will ask the reason why? For only by putting the fundamental cause of the surrender right can he prevent a further surrender. The explanation may lie, of course, only in the men concerned, which is a matter easily cured. Or it may lie in some deep-rooted trouble of which the surrender was only the unavoidable symptom. This was primarily the case with what is regarded as the arch-surrender of our time—the surrender which has become a byword in our language—Munich.

The truth about *Munich* is that it was a surrender, but a surrender that won two things, time and the national unity that comes from certainty. It won nothing else whatever. Like all surrenders, except self-surrender, it was shameful. And in this particular case it was a surrender which was dictated by circumstances in which the nation stood as a result of twenty years of fallacy and folly. Buttressed by our long immunity from seaborne invasion and by the triumphs of the 1914-18 War and of our happy and sheltered history before it, we fell as a people into the ridiculous assumption that, because we had found modern war horrible and revolting, we could banish war and weapons from the world merely by publishing our detestation of them and by setting others the good example of refusing to have anything to do with them. When our bluff was called by the exceedingly unpleasant foreign gentlemen who rose to power on the strength of it, we were faced with the alternatives of signing the Munich Agreement or of ceasing to have any further control whatever over our own destinies or anyone else's. For the simple choice before us, as our then Ministers, though not the electors, knew, was surrender or annihilation. We had to win the fateful year we needed to make good our appalling deficiencies in modern aerial arms or go into the first aerial war in history unarmed. Had we done so and had the Germans flung their strength against the Low Countries as they did eighteen months later and gained, as by treachery they could so easily have done, the airfields of northern France and Belgium, we should have been, at that moment, as powerless to resist their bombers as were the cities of Warsaw and Rotterdam in 1939 and 1940. Having begun to rearm belatedly two years before, though at a rather stately Civil Service pace, we had great things in the kitty—*Spitfires*, *Hurricanes*, Radar stations, strong anti-aircraft defences, a skilfully disposed Observer Corps, a national A.R.P. and fire-fighting Service. These things enabled us when the test came, just two years after Munich, to be the first nation to repel modern air attack and to win the Battle of Britain and the battle of the Blitzes and, by doing so, to astonish the world. We now take that wonderful victory almost for granted and seem to assume that it could not have been lost, and that we could have won it at any time merely by willing to win it. Some with better memories can remember how "near a run" thing it was and what a miracle it seemed at the time. It was a miracle—of courage, endurance, skill, co-operation and, above all, of preparation. For though we had barely enough and the odds against us were still tremendous, we had just enough of the right tools to do the job. And the tools were superlative. They cut, like a sword, through Hitler's massive bomber strength. And after a few weeks they made day bombing of England virtually impossible. Had they not done so we should have discovered what unrestricted day bombing of undefended urban areas can be, and do. In 1938, at the time of Munich, through our own past improvidence and stupid, unimaginative complacency, we did not possess the means to make unrestricted day bombing of our undefended cities impossible. We merely knew what the means were, and our experts, given authority by us at last, were hard at work making those means. Our Service chiefs knew what our position was, and they knew that, if Hitler could reach the Channel coast and concentrate his bomber force against us, he could, if he chose, defeat us despite the surface-warships that had given us immunity

from invasion for so many centuries. Ever since the creation of his new Luftwaffe they had been warning the Government of what a modern bomber force could do unless its attack could be interfered with and made too costly. At that time the Germans had a first-line bomber strength of nearly 1500 aircraft—almost as many as when they attacked us in 1940, and we had almost nothing with which to resist them. The German generals, it is true, were still frightened of the French Army which, thanks largely to the British Expeditionary Force, had routed them in 1918 and which, from that date until the rearmament of Germany began in 1933, had been the only major army on the Continent. They were still frightened of it even in October 1939, when, after the annihilation of Poland, Hitler resolved, despite their unavailing protests, to strike at once in the West and was only prevented from doing so by a sudden, and for the democracies most timely, break in the weather. But though the German generals would not, left to themselves, have put things to the test at the time of Munich, who can now doubt that Hitler would have done so? And if, in his madman's fury with the despised Western democracies for thwarting him, he had postponed his eastward design and

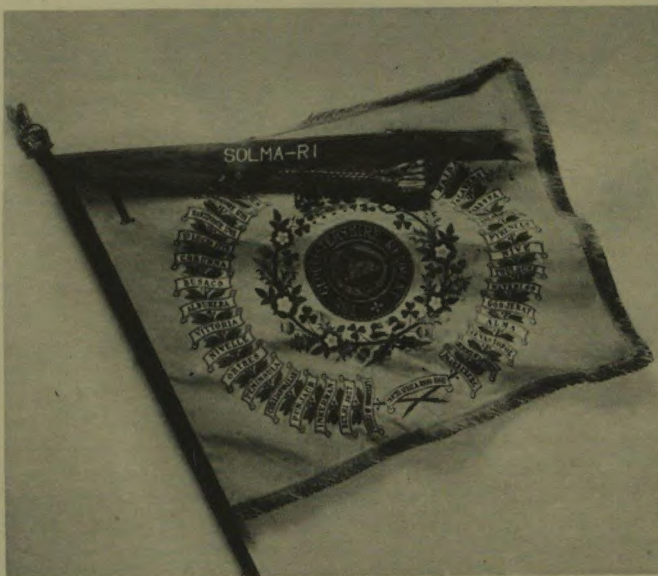
made his false bargain with his eastern neighbours just as he did a year later, he had the means, provided he possessed the will, to strike England down. He had only to drive to the Belgian and Dutch coasts to do so. At that moment our frontier was, in literal truth, the Rhine. For we had only half-a-dozen squadrons, without any reserves whatever, of fighters capable of overhauling the German day bombers, we had no modern anti-aircraft guns, and scarcely any of the new Radar stations on which our future plans for successful defence were based. We were busy making these deficiencies good; our trousers were in our hands, but we had still to get them on! Nor could we send a single division properly equipped for modern mobile war to help the French Army defend the Channel ports and airfields. Perhaps Hitler did not know all this. But our Service chiefs did and so did our civilian Government. Seeing all that we later accomplished when we had secured ourselves arms with which to fight, even though those arms were at first grossly inadequate, who can now say with any certainty that we were wrong to take that dreadful and shameful choice of surrender to win time? War, wrote Wolfe, is an option of difficulties. And the decision at Munich, despite all the popular emotion and political camouflage that surrounded the event at the time, was, as we can now see, an operation of war. We retreated, and we retreated in order to be able to fight. At that moment we were not in a position to do so. We were only in a position to threaten and brag, which is not an operation of war.

Yet the fact remains that Munich was a shameful surrender, the necessity of which should never have arisen. It was a retreat that came very near to being a flight. A man without a gun encountering a foe with a gun cannot afford to stand on ceremony if he intends to down his enemy. He must make himself scarce until he is in a position to hit back. The shameful thing about Munich is that entirely through our own fault we had no gun with which to defend the things that we knew to be right. We had supposed—that age-long civilian fallacy—that they can be defended merely by talking about them. I remember a friend of mine, who felt the humiliation of the

surrender bitterly, using, in a very eloquent speech, Kipling's words:

"Have no truck with the evil thing:  
Send for the guns and shoot!"

The truth was that there were still no guns for which to send. All we had with which to enforce the rule of law in Europe was the French Army, and the French, with the logic which is their distinguishing trait, declined to march unless we could offer them at least some military and air support. At the moment we could offer them nothing but a handful of virtually unarmed men. We had neglected to make modern arms because we had long declared arms to be evil and unnecessary, because, in other words, we were fools who had been living in a fools' paradise. Violence, however little we like the fact, is a deep-rooted human attribute, and men who resort to violence can only be restrained by the use, or at any rate the restrainer's possession, of force, and by a skill and forethought in its use that matches their own evil skill and forethought. Angry words alone can never stop them if they possess the courage of their convictions, as the French were to discover in the dreadful months of May and June 1940. Only brave deeds in the last resort can restrain evil acts. This is an unpopular creed to-day, but its truth is re-written in every generation as one of the mysteries men have to learn in their brief, unaccountable sojourn on this earth of contending passions and conflicting fortunes. That is the lesson of Munich. Happy the nation and generation that can learn it without a Munich!



THE EMBLEM OF THE U.S. PRESIDENTIAL AWARD TO THE 1ST BN. THE GLOUCESTERSHIRE REGIMENT FOR DISTINGUISHED SERVICES AT SOLMA-RI, KOREA (BATTLE OF THE IMJIN): THE "STREAMER," TO BE WORN ON "BACK BADGE" DAY, MARCH 21, ON THE PIKE OF THE REGIMENTAL COLOUR, AS SHOWN IN THE UPPER PHOTOGRAPH. The War Office has announced that H.M. the Queen has approved that the 1st Bn. The Gloucestershire Regiment may wear on "Back Badge" Day, March 21, each year a "streamer" on the pike of the Regimental Colour, emblem of the U.S. Presidential Citation awarded to the Regiment for distinguished service at Solma-Ri, Korea, usually known as the heroic last stand of the Gloucesters at the Imjin River in April, 1951. When a regiment of the U.S. Forces receives a Presidential Citation, the "streamers" which go with it are fixed permanently to the Regimental Colour. There is no counterpart to this procedure in the British Army, although certain regiments decorate their Colours on special occasions. On May 8, 1951, the few survivors of the 1st Bn. The Gloucestershire Regiment and of "C" Troop, 170th Independent Mortar Battery, R.A., who had fought with them in the Imjin River action were paraded in Korea to receive from General Van Fleet, the 8th Army Commander, the Blue Ribbon of the U.S. Presidential Unit Citation for heroism in action. This is the highest U.S. award for units; and authority for individuals to wear it was given in an Army Order of 1951.



## WORLD AFFAIRS REVIEWED: INTERNATIONAL, ECONOMIC, AND DOMESTIC EVENTS.



INAUGURATED ON JANUARY 15; THE CREOLE PETROLEUM CORPORATION'S 20,000,000 DOLLAR GAS CONSERVATION PLANT, SEVEN MILES OFFSHORE, IN LAKE MARACAIBO, VENEZUELA. The gas conservation plant in Lake Maracaibo (famed for its "forest" of steel derricks) reinjects gas (a by-product of Creole's extraction process) into the reservoir below the lake's bed, to provide pressure to enable oil, which could not otherwise be tapped, to be brought to the surface.



TO BE A SCHOOL SPORTS STORE; THE OLD SHIRLEY WINDMILL IN THE JOHN RUSKIN GRAMMAR SCHOOL GROUNDS. Rather than allow the 100-year-old Shirley windmill to be destroyed, Croydon Corporation decided to preserve it as a landmark in the grounds of the newly constructed John Ruskin Grammar School, Shirley, Surrey, where it forms a contrast to the new buildings. It will be used as a sports store.



THE FULL MINISTERIAL COUNCIL OF THE ORGANISATION FOR EUROPEAN ECONOMIC CO-OPERATION MEETING IN PARIS; A GENERAL VIEW OF THE SCENE AT ONE OF THE SESSIONS.

Mr. Butler, Chancellor of the Exchequer and President of the Council of O.E.E.C., presided at the meetings in Paris on January 13 and 14 of the full Ministerial Council of O.E.E.C.; and also at the meeting on January 12 of the Ministerial Study Group on convertibility. After the session on January 14 it was announced that full agreement had been reached for facilitating world trade. Mr. Butler stated that as a result of the meetings, an important advance had been made in the field of European trade and payments.



ACCEPTING A MODEL IN PORCELAIN OF BERLIN'S FREEDOM BELL FROM DR. SCHREIBER: MR. ATTLEE.

Mr. Attlee delivered the first of the Ernst Reuter Memorial lectures in Berlin on January 12 at West Berlin University, as a tribute to the late Professor Reuter, former Social Democratic chief burgomaster of West Berlin. He accepted from Dr. Schreiber a model in porcelain of Berlin's Freedom Bell.



INVESTIGATING COSTA RICA'S CHARGES AGAINST NICARAGUA: THE COUNCIL OF THE ORGANISATION OF AMERICAN STATES AT AN EMERGENCY MEETING IN WASHINGTON.

On January 11 an emergency meeting of the Council of the Organisation of American States began consideration of the complaint by Costa Rica that Nicaragua was implicated in the rebellion. Our photograph shows (l. to r.), Señor Fournier, Costa Rican Under-Secretary, Foreign Affairs; Señor J. R. Chiriboga (Ecuador); Señor C. T. Delgado (Columbia); Señor R. H. Valle (Honduras); Señor L. Quintanilla (Mexico); Señor G. Sevilla-Sacasa (Nicaragua) and Señor J. A. Mora (Uruguay), the President. On January 16 it was announced, after an all-night session, that Costa Rica would receive help in the form of aircraft.



COMMEMORATING THE 463RD ANNIVERSARY OF THE LIBERATION OF GRANADA, SPAIN, FROM THE MOORS: THE ASSISTANT MAYOR OF GRANADA WAVING THE ROYAL STANDARD OF ISABEL AND FERDINAND IN FRONT OF THE TOMBS OF THE CATHOLIC MONARCHS IN GRANADA CATHEDRAL ON JANUARY 2.





LIKE THE MUSHROOM CLOUDS WHICH FOLLOW AN ATOMIC EXPLOSION: SNOW-COVERED PIPES ON MOUNT SPOKANE, WASHINGTON. ON TOP OF EACH IS A HOLLOW CROSS-PIPE AIMED AT SOME SPECIFIC SCENIC VIEW THROUGH WHICH THE TOURIST CAN LOOK.



AFTER A COLLISION, IN WHICH TWO PERSONS WERE KILLED, BETWEEN TWO GERMAN TRAINS: THE DAMAGED BRIDGE OVER THE RIVER ALLER, NEAR BREMEN. A passenger train, travelling from Hanover to Bremen, and a goods train with seven petrol wagons collided on January 11 whilst crossing the bridge which spans the River Aller, at Verden, near Bremen, Germany. Both trains and the bridge caught fire when the petrol trucks exploded. The locomotive of the passenger train plunged headlong into the river with two of the goods wagons and both the fireman and the driver were killed.



TYPICAL OF BAD ROAD CONDITIONS IN SOUTHERN ENGLAND, AFTER RECENT SNOW: SOME THIRTY VEHICLES HELD UP NEAR GRAVESEND ON A HILL IMPASSABLE WITH FROZEN SNOW. After the brief snowstorm in Southern England in the first week of January, fierce blizzards struck Scotland and the North of England on January 12 and traffic was slowed in some forty-five counties in consequence. This severe weather moved southwards on January 14 and heavy snow fell in the west of England, London and East Anglia. In Cornwall the snow turned to rain and sleet with some severe flooding in Truro. The week-end sport programme was badly affected and the England v. Wales

WINTER HARDSHIP AT HOME, AND SPORT ABROAD, A CRASH AND AN AERONAUTICAL EXPERIMENT.

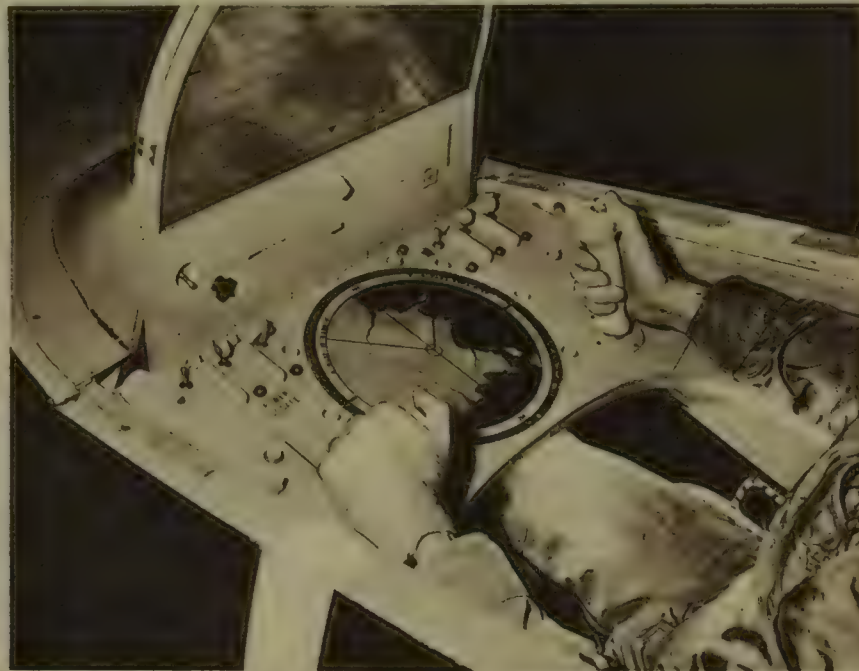


SKI WINNERS AT GRINDELWALD, SWITZERLAND: (L. TO R.) MISS L. BLATTL (AUSTRIA), MISS G. MINUZZO-CHENAL (ITALY) AND MISS M. BERTHOD (SWITZERLAND).



AUSTRIAN WINNERS OF THE LAUBERHORN DOWNHILL RACE: (L. TO R.) A. MOLTERER (SECOND), T. SAILER (THE WINNER) AND E. OBERAIGNER (THIRD).

At Grindelwald on January 8 Miss M. Berthod took the downhill race to win the Alpine Combination at the Women's International Ski races. Her time was 2 mins. 24.6 secs. for the 3.2 kms. (1.99 miles) downhill run. Miss L. Blattl was second in the combination, and Miss Minuzzo-Chenal was third. Six of the first seven places of the downhill race on the Lauberhorn were won by Austrians.

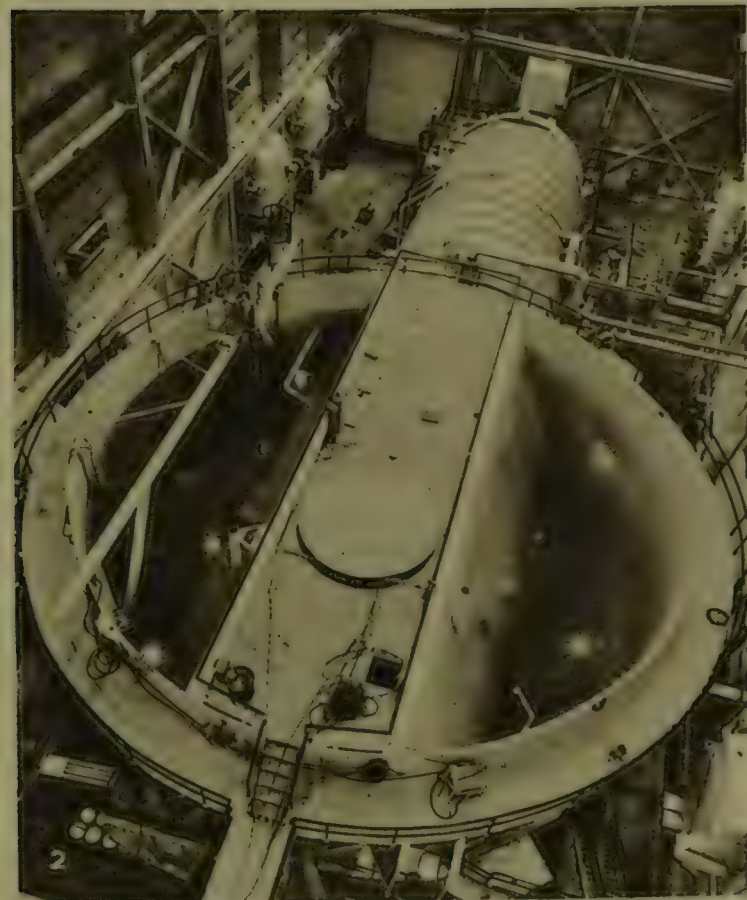


SIMPLIFYING THE WORK OF THE PILOT: A TRAINER COCKPIT, SHOWING A NEW LAYOUT OF INSTRUMENTS AND CONTROLS WHICH IS BEING DEVELOPED BY THE U.S. NAVY. Part of the long-range programme being conducted by the U.S. Navy is an experiment to simplify the job of the pilot of an aircraft. The two large instruments in the trainer cockpit are flat-plate television tubes upon which information needed to fly the aircraft would be displayed. The pilot's left hand grasps the throttle and his right hand is on the control stick, thus reducing the control system to two basic controls.



SUBURBAN AND HOME COUNTIES RAILWAY SERVICES WERE CONSIDERABLY DISORGANISED BY SNOW: RAILWAYMEN CLEARING POINTS NEAR SEVENOAKS, IN KENT. Rugby International at Cardiff was cancelled. The Association Football programme suffered its heaviest cancellations since the wartime season of 1939-40. On January 16, after a rapid thaw which cleared most of the snow in the Home Counties, cold, snow and fog returned in the Lohdon area; and in London a dense spoke pall in the form of a low cloud two miles across turned day into night in the early Sunday afternoon before it moved slowly southwards towards the coast and France.





(1) "UNDER WAY ON NUCLEAR POWER": THE WORLD'S FIRST ATOMIC-POWERED SUBMARINE, THE U.S.S. NAUTILUS, IN THE THAMES RIVER AFTER LEAVING HER DOCK AT GROTON, CONNECTICUT, ON JANUARY 17, FOR BUILDERS' TRIALS. (Picture by radio.) (2) A LAND-BASED HULL AT THE NATIONAL REACTOR TESTING STATION, IDAHO, CONTAINING A PROTOTYPE ATOMIC PLANT SIMILAR TO THAT BEING USED IN NAUTILUS. (3) BEING TESTED FOR RADIO-ACTIVITY WITH A GEIGER COUNTER: A TORPEDOMAN (RIGHT) DURING PRACTICAL TRAINING OF THE CREW WHO WILL TAKE PART IN NAUTILUS' SEA-TRIALS.

#### A MILESTONE IN HUMAN ACHIEVEMENT: THE WORLD'S FIRST ATOMIC VEHICLE—THE U.S.S. NAUTILUS IN MOTION.

The first atomic-powered submarine in the world, the 2800-ton United States submarine *Nautilus*, began her sea-trials on January 17. It will be remembered that President Eisenhower attended the ceremonial keel-laying of this revolutionary vessel on June 14, 1952; and on the occasion of these, her first builders' trials, Navy and Air Force machines roared overhead. As *Nautilus* backed from the dock at Groton, Connecticut, and nosed down the river for surface tests in Long Island Sound, her commander, Commander E. Wilkinson, flashed the historic

message, "Under Way on Nuclear Power," to the escorting naval tug *Skylark*. *Nautilus* has cost £10,357,000 and is the first of a projected fleet of seven atomic-powered submarines. It has been claimed for her that she can cross the Atlantic under water at full speed and go round the world without refuelling. The first tests, expected to last for two days, were to be limited to surface handling, but it was stated that she was expected to dive within a week. She carried a crew of over 100 and 65 experts and technicians.



# ENGLAND'S PRIME MINISTER FROM 1812-1827.

"LORD LIVERPOOL AND HIS TIMES"; By SIR CHARLES PETRIE, Bt.\*

An Appreciation by SIR JOHN SQUIRE.

IN the long roll of English Prime Ministers there are a good many to whom Browning's description might be applied: "Persons of Importance in their Own Day," the implication being that memory of them faded after their deaths. Some of the Prime Ministers of our own time will doubtless join this shadowy group: men with no very marked personality, no wit, and no talent for the memorable phrase. Certain of them, no doubt, never had much chance of making an impression. The Duke of Portland, for instance, was in office for only a few months; during which period, it seems, he never once attended the House of Lords, from which body, in those days, the bulk of all Cabinets was drawn. But that explanation cannot be given for the dimness, in retrospect, of Lord Liverpool. He was Prime Minister for fifteen years, after having already held high office and refused the Premiership. Those years, moreover, were not "piping times of peace" or otherwise free from disturbance; they were, on the contrary, some of the most eventful and troublesome years of our turbulent existence.

When Liverpool first succeeded the murdered Spencer Perceval, war was still raging in the Peninsula and the struggle with Napoleon, who was on his Russian Campaign, was approaching its climax. At home there was the trouble with the Luddites, the delicate situation of the Princess of Wales, and the acute problem of Catholic Emancipation. His responsibilities in later years were always heavy. He remained Prime Minister during the first peace-making, the Hundred Days, Waterloo, Peterloo, the crisis concerning Queen Caroline, the first troubles with trade unions, and the early agitation against the Corn Laws. He had to cope with intrigue, and sometimes the teams he drove were as difficult as they were brilliant. But there he arrived, and there he stayed; and he certainly wouldn't have stayed had he not been trusted, as man and statesman, by the monarchs he served, the electors who supported him, and the eminent men, like Castlereagh, Canning and Wellington, who were content to work under him. His handling of every situation which he had to face was sensible, firm and acute. He had convictions, he could (when vital matters were not at stake) compromise; he was tactful. All those qualities, perhaps, might be deduced from the mere duration of his supremacy. Yet, to our generation, even to the well-read of our generation, he is little more than a name; a name like the names of Hengist and Horsa, rather than those of Burleigh and Strafford, Harley and Bolingbroke, Chatham and Pitt, Fox and Burke, Disraeli and Gladstone. Why should that be? Why should so little reverence be done to such great ability, competence and public spirit, all resident in a frame which was worked to death in the service of the country. The answer, I fear, is that he had little to show but his virtues. He was like the finest type of Civil Servant in *excelsis*. And who ever turned a Civil Servant into a legend? Who ever made a bureaucrat into the hero of an epic or a tragedy? If anybody contemplated a tragedy involving bureaucrats the bureaucrats would not be good ones but soul-less machines, the victim would be a private citizen, and the title of the play "Crichel Down; or Naboth's Vineyard," or "The Death of Mr. Pilgrim." Great Civil Servants do their duty, pass on and are forgotten. Liverpool, though a man of fortune and moderately ancient rank, and a politician, was, in essence, a model Civil Servant. Not for him Bolingbroke's sessions with the poets and the wits, Burke's confabulations with the Johnsons and Garricks, Pitt's ruthless self-driving sustained by bottles of port, or Fox's paroxysms of oratory and all-night sittings at the gambling-tables. In opinion as in conduct he answered the description of Walter Bagehot: he was "an extreme moderate."

\* "Lord Liverpool and His Times." By Sir Charles Petrie, Bart. Frontispiece. (James Barrie; 21s.)

Men of that type one must admit to be the "backbone of the country." The country, happily, has numerous backbones: the British working-man, I may add, is one of them, though the fact is seldom noticed, and he himself is far too modest to draw attention to it. But, although I will not go so far as Oscar Wilde and remark (I think he was referring to the middle-class variety of backbone) that "backbones should not be exposed" I must admit that some of them are not very exciting. When Robert Jenkinson, Earl of Liverpool, was approaching his end the Duke of Buckingham wrote: "He had no habits, of any but official employment." He was twice married, once for a long time and then, shortly before he died, briefly. He must certainly have been a considerate husband:

probably a tender, possibly (who knows?) a passionate, one. But there are no family letters in this book but early letters which passed between him and his father; and I must take it that if there were any to be found, Sir Charles Petrie would have found them. He had no children



SIR CHARLES PETRIE, Bt., THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE. Sir Charles Petrie, who was born in 1895, was educated privately and at Corpus Christi College, Oxford. He has travelled widely and written much on historical and political subjects. He is known to our readers as a contributor to our pages and as the author of a large number of books, including "The Jacobite Movement," "The Letters of King Charles I.," "William Pitt," "Monarchy in the Twentieth Century," and "The Marshal Duke of Berwick."

and Sir Charles himself frankly states: "Liverpool may, indeed, be said to have had no private life at all, and in that age of diarists and letter-writers it is remarkable how few references, other than those of a purely political nature, there are to him in contemporary literature. He entertained to a moderate extent, but a visit to Coombe Wood or Walmer Castle seems to have been generally considered as boring in the extreme."

Sir Charles has made his company far from "boring": the effect his book has had on me is to make me wish that somebody, somewhere, would find some papers which would supply missing information about this definitely good man. A machine may work well but it cannot be called "good"; and it is quite evident that Liverpool was good, it would be agreeable to find supplementary evidence. I'm not thinking about scandal, which is never, in Whitehall terms "in short supply." But, surely, his first wife, of whom Sir Charles says, that she "appears to have been excessively conventional and extremely dull" and that "like several other women, notably the wife of Hookham Frere, she disliked Canning, and was fearful of his influence over her husband" (and who can blame her) must have written letters about him to her relations. Since Sir Charles has begun delving into Liverpool, I think he had better pursue his researches. That he is able to ferret is known to all readers of his works on the Jacobite Movement.

As to his general style and approach, almost any page might produce evidence. I may as well choose this one. "With the Prime Minister's Irish policy Hawkesbury [as Liverpool then was] was in complete agreement, and it had his unwavering support. The events of the year 1798 confirmed Pitt's belief that Union was the only solution, and he met with no opposition from the members of his Cabinet. He could not foresee that the measure which was designed to bring the two nations together was ultimately to drive them apart, yet had he reformed the Irish Parliament instead of abolishing it the later years of the century might well have seen a permanent settlement on the lines advocated by Arthur Griffith. For all his statesmanship, Pitt only saw the threat to England's flank in the middle of a war, and the Union was neither the first nor the last wartime measure taken by a British Government for the best but which turned out to be for the worst. One charge, however, has been preferred against Pitt which cannot be substantiated, and it is that he corrupted the virgin innocence of the Irish Parliament. One might as well talk of a negro becoming sunburnt by the English sun as of the legislature of Ireland being corrupted by Pitt."

I can't conceive what impulse made Sir Charles switch from his old subjects to Liverpool. But it must fairly be stated that, whatever his subjects, he is consistently a seeker after truth, so far as it can be ascertained.

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 156 of this issue.



LORD LIVERPOOL (1770-1828).

From the portrait by Romney, by kind permission of the Master and Fellows of University College, Oxford; and reproduced from the book "Lord Liverpool and His Times"; by Courtesy of the Publisher, James Barrie.

## A ROMAN RELIEF FOR THE BRITISH MUSEUM.



A FREEDMAN'S TRIBUTE TO HIS PATRON: AN IMPORTANT ROMAN RELIEF OF THE FIRST CENTURY A.D. ACQUIRED BY THE BRITISH MUSEUM WITH THE AID OF THE NATIONAL ART-COLLECTIONS FUND.

The two men shown, who may be father and son, are described as "Freedmen" of Publius Licinius. The head on the left, in the idealising Imperial style, is named as Philonicus, that on the right, in the realistic Republican style, as Demetrius—and it is stated that he made it for his patron. The symbols in the pediment are a block supporting a cased coin-die, a hammer and tongs holding a coin-blank. On the left are the rods and axe of a lictor, perhaps implying that Philonicus held that office; on the right are a bow-drill, a knife, a hammer-head (or small anvil) and a punch, the tools, in fact, of a metal worker and sculptor—and these would seem to belong to Demetrius. From their names it would seem that both men were Greeks, and it appears likely that Demetrius worked as a die-sinker for Publius Licinius, a *triumvir monetalis*, or magistrate responsible for striking the coinage. The relief has been known since the eighteenth century, built into the wall of a villa at Frascati.

(This illustration does not come from the book under review, and does not refer to Sir John Squire's article)



## THE VISCOUNT CRASH AT LONDON AIRPORT.

A British European Airways *Viscount* propeller-turbine airliner with thirty people on board crashed at London Airport on January 16 after striking a steel barrier while preparing to take-off from the wrong runway in fog. The undercarriage collapsed and the two port engines were torn out, but of the thirty people on board twenty-eight escaped unscathed, but the pilot and one passenger were injured. Parts of the undercarriage were strewn about and two of the propellers were found some 200 yards from the aircraft. One of the torn-out engines flared up, momentarily on fire, but the paraffin fuel in the burst tanks did not catch alight. The passengers praised the behaviour of the stewardess, Miss V. Howells, and the steward, Mr. S. Cheeseman. The part of the runway where the *Viscount* crashed runs parallel to the runway which the aircraft should have used. This is the first B.E.A. *Viscount* to have suffered a serious accident in service.



SCENE OF THE *VISCOUNT* CRASH AT LONDON AIRPORT: THE AIRLINER AMONG SOME HUTS, FACING THE WAY IT HAD COME, AFTER IT HAD CRASHED THROUGH A BARRIER WHILE USING THE WRONG RUNWAY IN FOG.



THE AIRCRAFT FROM WHICH TWENTY-EIGHT PEOPLE ESCAPED UNSCATHED AND TWO PEOPLE WITH INJURIES: THE WRECKED *VISCOUNT* PROPELLER-TURBINE AIRLINER, SHOWING THE TORN-OFF WHEEL IN THE FOREGROUND.

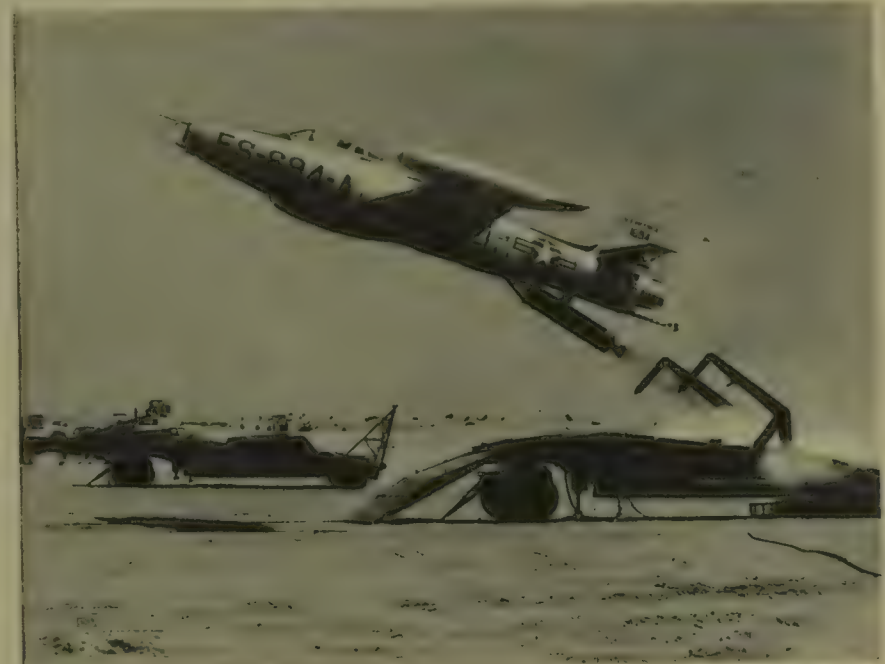


AFTER THE CRASH: AN ENGINE FROM THE B.E.A. *VISCOUNT* AIRLINER LYING ON A STACK OF SCRAP METAL, WHERE IT CAME TO REST AFTER BEING HURLED 50 YARDS FROM THE AIRCRAFT, WHICH CAN BE SEEN IN THE BACKGROUND.

## LAUNCHING JET FIGHTERS FROM LORRIES.



BEFORE LAUNCHING: A U.S. F.84 *THUNDERJET* FIGHTER RESTING IN THE "ARMS" OF A "ZERO-LENGTH" PLATFORM MOUNTED ON A LORRY WHICH HAS BEEN DESCRIBED AS "THE WORLD'S SMALLEST AIRPORT."



IMMEDIATELY AIRBORNE: THE *THUNDERJET*'S TURBO-JET ENGINES ARE RUNNING AT FULL SPEED, AND THE THRUST OF THE "BOOSTER BOTTLE," FILLED WITH PROPELLANT, GIVES IT A "ROCKET KICK."



THE FIRST PILOTTED AIRCRAFT TO BE AIRBORNE FROM A "ZERO-LENGTH" LAUNCHER: A U.S. *THUNDERJET* FIGHTER USHERING IN A NEW ERA IN AERIAL WARFARE DURING TESTS AT EDWARDS AIR FORCE BASE, CALIFORNIA.

The United States Air Force announced on January 13 that it had launched piloted F.84 *Thunderjet* fighters from "zero-length" platforms mounted on lorries during tests at Edwards Air Force Base, California. These first flights of conventional jet fighters without preliminary take-off runs have been hailed as ushering in a new era in aerial warfare. The launching technique has been developed by the Air Research and Development Command of the Air Force and the Glenn L. Martin Company of Baltimore, employing the same principle and equipment used in launching the Martin *Matador*, an Air Force guided missile. Highly mobile lorries, described as the world's smallest airports, have "arms" to raise the fighters to the launching angle. With the aircraft's turbo-jet engines running at full speed, the thrust of the "booster" bottle attached beneath its tail kicks the fighter off so swiftly that it is immediately airborne.



## AIR-SEA RESCUE AND RELIEF: TWO NEW TECHNIQUES, AND A SPECTACULAR RESCUE OFF THE HOOK OF HOLLAND.



RESCUE FROM THE SEA BY AIR: CREW MEMBERS OF THE NORWEGIAN FREIGHTER *GATT* DISEMBARKING FROM THE HELICOPTER.

On the night of January 12-13 the Norwegian freighter *Gatt* (1575 tons) ran aground on one of the piers at the entrance to the Rotterdam-Hook of Holland canal. Lifeboats put out and one succeeded in approaching near, despite the storm; and seven members of the crew escaped by means of a line



THE NORWEGIAN FREIGHTER *GATT* (1575 TONS) AGROUND IN A GALE OFF THE SOUTH PIER, HOOK OF HOLLAND: SIXTEEN PERSONS WERE RESCUED FROM HER BY A DUTCH NAVY HELICOPTER.

swum to the pier by the first mate; but the flood-tide prevented further escapes by this means. During the morning of January 13, however, a helicopter of the Royal Netherlands Navy in five flights rescued the Dutch pilot and the remaining fifteen members of the crew.



AIR-SEA RESCUE FROM DIRIGIBLE TO AIRCRAFT-CARRIER: THE "BREECHES BUOY" IN POSITION FOR LOWERING.

The U.S. Navy still maintains a number of airships in commission for training and as a nucleus of anti-submarine and convoy escorts; and recently demonstrated a speedy and convenient method of relieving their crews on long patrols. The dirigible hovers over an aircraft-carrier and then employs



THE RELIEF CREW FROM THE DIRIGIBLE LANDING ON THE DECK OF THE U.S. CARRIER *TARAWA*.



PREPARING TO DEMONSTRATE RELIEF BY "BREECHES BUOY": THE U.S. AIRSHIP *ZSG-4* OVER U.S.S. *TARAWA*.

a breeches buoy-like container, holding about three men, which it lowers to the flight-deck of the carrier. The new crew are taken up in the same way. Dummy lifts were carried out first, but following this, a three-man crew were successfully lowered and taken up again about 300 ft.



A NEW ROYAL NAVY DEVICE FOR RESCUING MEN FROM THE SEA BY HELICOPTER: A NET "SCOOP" IN ACTION WITH A "RESCUED MAN" WITHIN, DURING A RECENT DEMONSTRATION.

Elsewhere in this issue our artist, G. H. Davis, in a series of drawings illustrating air-sea rescue by helicopter, shows the new "scoop" developed at the Royal Navy Air Station, Ford. We here show photographs of the "scoop" in action. It was invented by the C.O. of the Air-Sea Rescue Unit at



THE "SCOOP" HAULED UP ALONGSIDE, WITH THE "RESCUED MAN" INSIDE: WHEN NOT IN USE THE NET IS SECURED BESIDE THE COCKPIT.

Ford, Lieut.-Commander John Sproule, R.N., and it consists of a rope net attached to a tubular frame in the form of a D. It is lowered into the water, when the helicopter is about 25 ft. up and proceeding at about 5 m.p.h., and it is stabilised by means of a drogue.





AN IMPRESSIVE EXAMPLE OF MODERN ENGINEERING CONSTRUCTION WITH FINE PROPORTIONS: ONE OF THE FOUR NEW B.O.A.C. HANGARS AT LONDON AIRPORT.



IN USE FOR THE LAST SIX MONTHS: THE B.E.A. BASE, WHOSE VAST SIZE IS INDICATED BY COMPARISON WITH THE AIRCRAFT.



LONDON AIRPORT'S NEW BUILDINGS: THE CONTROL TOWER (LEFT CENTRE), PASSENGER TERMINAL (RIGHT) AND, ABOVE THIS, THE ADMINISTRATIVE BLOCK, OF WHICH LITTLE BUT THE STEEL FRAME IS AS YET APPARENT; WITH (BACKGROUND, LEFT) THE TUNNEL LINKING THE CENTRAL AREA WITH THE BATH ROAD.

#### FUNCTIONAL AND IMPRESSIVE MODERN ARCHITECTURAL MASTERPIECES: LONDON AIRPORT'S NEW BUILDINGS, NEARING COMPLETION.

London Airport, opened for civil aviation in 1946, covers an area of 2827 acres south of the Bath Road. The busiest airport in Europe and one of the world's largest international air terminals, its design and construction are the result of years of study and experiment. Plans for three new buildings, then already under construction (to cost £3,500,000), were announced in 1953; and these will, it is expected, be in use during the first part of this year. Designed by Mr. Frederick Gibberd, they consist of a Control Building, to the south of the centre

of the inner terminal area facing the southern entrance to the tunnel linking it to the Bath Road (opened in October 1953); a South-East Face Passenger Terminal; and an Eastern Apex Administrative Block for the handling of aircraft operations and the provision of amenities for the public. The T-shaped Control Building Tower is 122 ft. 6 ins. high at its fulcrum and its technical equipment will, it is stated, be the most advanced and comprehensive in the world. Two of the four new B.O.A.C. hangars are now in use.

Photographs by Aerofilms Ltd.



MY sub-title may be questioned. The Medway marks the boundary between Men of Kent and Kentish Men, but the recruiting area of the Queen's Own Royal West Kent Regiment extends from ten to twelve miles east of the river. Thus, the historian of the latter regiment points out, "while all Buffs may rightly be described as Men of Kent, the Queen's Own, though consisting largely of Kentish Men, has also some Men of Kent in its ranks." Nevertheless, the sub-title may stand on the basis of general use and familiarity. The history of the Queen's Own Royal West Kent Regiment had already been carried up to the year 1919. Now it is carried up to the year 1950, the bulk of it being naturally devoted to the Second World War. The author is an officer of the regiment. The Colonel-in-Chief, H.R.H. the Duchess of Kent, contributes a brief foreword. She says of this book: "It shows that the tradition and fighting spirit of the Peninsula, Crimea, First World War, and many less important campaigns, have been maintained in peace and war."

County links of the infantry were all too often weakened and threatened in the two Great Wars

## A WINDOW ON THE WORLD. KENTISH MEN IN WORLD WAR II.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

Sicily and Italy. It had particularly hard fighting in Tunisia's "Peak district," including that for the notorious Longstop Hill. "As tough and prolonged a bit of fighting as has ever been undertaken by the British soldier," wrote the Army Commander, General Anderson.

Meanwhile the 2nd Battalion had undergone a sharp trial in Malta, though it suffered astonishingly few losses. In the month of March 1942, the periods of alerts totalled half the number of its thirty-one days and nights. One of the great achievements of Lord Gort, immediately after his arrival in the island, was his part in the refuelling and rearming of the *Spitfires* flown in from the American carrier *Wasp*. The object was to get them into the air before they could be destroyed on the ground, as had hitherto been almost the rule. The battalion played its part in this fine feat, which led to the infliction of a heavy

drubbing on the Germans and regained at a blow the lost ascendancy in the air. That was not enough. The heaviest pressure of the siege was to come, and it was achieved by the successes of Rommel in land warfare. Similarly, British land successes played the chief part in the breaking of the German grip upon the Mediterranean. But Malta had had a close shave. The 4th and 5th Battalions, still in the 44th Division, sailed to Egypt round the Cape in June 1942. They were in time to take part in the Battle of Alam Halfa, in which they suffered severely. They did not take part in the pursuit after Alamein, and shortly afterwards their division was broken-up. They went to different Indian brigades. It so chanced that not a single battalion of the regiment was to be represented in the invasion of North-West Europe in 1944, but the regiment was well represented elsewhere. After landing in Italy, that country became its chief theatre of war. The 1st, 5th and 6th Battalions

all served there. At the end of 1944 the 1st Bn. was moved to Greece in consequence of the troubles in that country, but the other two remained to the end. The 1st Bn. came in for some street-fighting in Athens, but this was relatively innocuous by comparison with open war, especially against such foes as the Germans.

It was a tragedy that such fine Regular troops as those in Malta should have in the end been thrown

with the exception of a few who escaped. This tragic waste of first-class material had the less excuse, because by that time we were definitely on top. Wild-cat schemes such as the Cos-Leros expedition were not called for. This was a case where a sound enough plan had originally been formed, but its keystone, the island of Rhodes, had dropped out. The plan was then reassembled without this factor, and it is not too much to say that any trained eye ought to have seen that in its new form it was unsound.

It has been mentioned that after the Battle of Alamein the 4th Battalion was transferred to an Indian brigade. This was the 161st Brigade of the 5th Indian Division, which, after all its distinguished service in Africa and a quiet period in Iraq, was sent to Burma. There the 4th Battalion served until the final victory over the Japanese armies in that theatre. It greatly distinguished itself in the defence of Kohima. This theatre of war and this battalion provided the one Victoria Cross bestowed on a member of the regiment. Lance-Corporal J. P. Harman was walking back after destroying a Japanese post with bullet and bayonet when he was struck by a burst of machine-gun fire. He returned to his section, lay down behind cover, and



"INFANTRY MOVE UP FOR THE ATTACK ON LONGSTOP HILL, APRIL 1943. WITH THEM IS A CHURCHILL TANK."

The Queen's Own had three battalions in the North African fighting. "They were the 1st, in the 4th Division, and the reconstituted 6th and 7th, in the 36th Brigade, which became part of the newly-created 78th Division." The 78th Division "had particularly hard fighting in Tunisia's 'Peak district,' including that for the notorious Longstop Hill." (This photograph and that of Cassino reproduced by courtesy of the Imperial War Museum).

of this century, especially in the second. The Queen's Own experienced this trial. It had, however, as always, strong territorial sentiment and loyalty, and this remained undamaged. The struggle is a hard one in peace as well as war to reconcile the demands of high policy and military officialdom with the preservation of regimental spirit. In the years between the wars the experience most interesting from the historical point of view was that of the 2nd Battalion in Palestine during the Arab revolt. This service began just as the 1st Battalion's in India came to an end, the troopships bearing the two battalions passing each other in the Mediterranean after the First had dropped a draft in Egypt to reinforce the Second in Palestine. Another feature of the period was the conversion of a Territorial battalion, the 20th London, to an anti-aircraft rôle, for which purpose, according to the Laputa-like decrees of British military organisation, it was incorporated in the Royal Engineers but remained affiliated to the Queen's Own. Do the astute British do these things to drive foreign intelligence services crazy?

War brought the usual expansion, this time by the creation of new battalions of the Territorial Army. The 2nd Battalion had recently gone to Malta. The 1st Bn. proceeded to France in the 4th Division. It was followed by the 4th Bn. and 5th Bn. Just before the German offensive it was transferred to the 132nd Brigade of the 44th Division, to which the junior battalions already belonged, and for the first time a Queen's Own Brigade was formed. Two more battalions, the 6th and 7th, came out half-equipped to serve in the rear areas as labour. They were embodied in the temporary defence forces brought together in an effort to save the British communications. Almost untrained and inadequately armed, they were, inevitably, virtually annihilated by the German armour. The others had some hard fighting and acquitted themselves well before they were withdrawn from Dunkirk. The Brigade suffered about a thousand casualties. The 1st Battalion soon returned to the 4th Division.

The war career of the Queen's Own was to be, to a great extent, bound up with the Mediterranean. After the long pause in which most British troops were involved, apart from those in the Middle East, three battalions were committed to the North African enterprise in 1942. They were the 1st Bn., in the 4th Division, and the reconstituted 6th Bn. and 7th Bn., in the 36th Brigade, which became part of the newly-created 78th Division. The 7th Bn., however, ran into misfortune. It was withdrawn and made a draft-finding unit, to be eventually amalgamated with the 2nd Bn. All who have more than a passing acquaintance with the history of the war will recall the work of the 78th Division in Tunisia, as later in



"THE RUINED SQUARE OF CASSINO, WITH CASTLE HILL IN THE BACKGROUND." "For the period from April 23 to April 28 (1944) there were three battalions of the Regiment, although in three different divisions, alongside each other at Cassino—at the Castle (the 6th), Town (the 1st) and Station (the 5th). This must surely be a unique occurrence."

said: "I got the lot. It was worth it." He died five minutes later. Sometimes deeds of this quality seem to come from an astonishing inspiration of the moment, but Harman had previously annihilated a hostile post by himself, throwing a grenade into it and then rushing in, finally bringing in the machine-gun.

The domestic history of the regiment before, during and after the war is fully described. Other battalions, which there is no space to mention here, were formed for home defence and training. The volume contains a roll of honour, a list of honours and awards, a list of officers serving in the various campaigns—an unusual item, but an invaluable one for regimental history—a roll of colonels and commanding officers, an account of one particularly interesting escape, and a brief report on the 1st Battalion in Malaya. This last experience belongs to the post-war period and will doubtless be recorded more fully in a future volume. The illustrations are numerous, and include a reproduction in colour of the portrait by Mr. Simon Elwes of the Colonel-in-Chief, the Duchess of Kent. There are twenty-nine maps. The head of the publishing firm responsible for the production of the book served as an officer with the 9th Battalion, raised for home service, and wrote a book about it.

The work gives the impression of having been carefully and honestly compiled. It is rather lacking in colour, but not difficult to read. The strategic background is sufficiently described, but more criticism would perhaps have been an advantage. The regimental histories which are most attractive to the public eye are not always—one might say seldom—the best from the regimental point of view. This is, above all, a regimental history. It conveys the information which future generations will want, but, at the same time, possesses respectable literary form. These thirty years in the record of a fine old county regiment are worthy of its traditions and its earlier exploits. Its battalions were unlucky in some respects: at Alam Halfa, for instance, where they got some exceptionally dirty work and suffered heavy casualties in a victory which, for the majority of the troops engaged, was not unduly costly. Taken as a whole, the record is a fine one and includes some splendid episodes.

The Queen's Own also had less than the average luck in the immediate post-war period. The 2nd Battalion went—this was the common fate; the First became a non-operational unit training recruits for the Home Counties under the Group system; only a single Territorial battalion was left; and the depot was empty and forlorn. However, rather better things were in store. The 1st Battalion returned to its proper rôle and went abroad, and the depot resumed the task of training the regiment's own recruits. It had been a disheartening experience and one which, it is to be feared, many, if not all, infantry regiments will again have to undergo. Regimental spirit was maintained and morale remained high. "There can thus surely be no doubt," the historian ends by saying, "that the Regiment is as virile to-day as it ever has been, and that all members of the Queen's Own are still ready to march 'Where Right and Glory Lead' in the service of the Queen."



THE REGIMENT'S ONE VICTORIA CROSS OF THE 1939-45 WAR: LANCE-CORPORAL JOHN PENNINGTON HARMAN.

"Lance-Corporal J. P. Harman was walking back after destroying a Japanese post with bullet and bayonet when he was struck by a burst of machine-gun fire. He returned to his section, lay down behind cover, and said: 'I got the lot. It was worth it.'"

Illustrations reproduced from the book "The Queen's Own Royal West Kent Regiment, 1920-1950"; by Courtesy of the Publisher, Michael Joseph.

away in one of the most ill-advised and needless British ventures of the war. The 2nd Battalion left the island in June 1943. In September it sailed from Haifa for an unknown destination, which proved to be Samos. That was pleasant enough, but in November came the German attack on Leros and the battalion's transfer to that island to reinforce the garrison. The upshot was a disaster which there is no need to describe. The survivors of the battalion went into captivity,



# BRIDGE-BUILDING IN WALES AND IN SYDNEY, AND SOME GOOD AND BAD NEWS ABOUT THREE LONDON THEATRES.



TO REPLACE THE OLD SUSPENSION BRIDGE: THE NEW CONWAY ROAD BRIDGE, ON WHICH WORK WILL START SHORTLY, SEEN IN AN ARTIST'S IMPRESSION.

Work is to start soon on the new Conway road bridge, which will replace the suspension bridge built by Thomas Telford in 1826. The new bridge, which will be free from tolls, is to be built by Sir William Arrol and Co., Ltd., of Bridgeton, Glasgow. The cost of the bridge, £430,700, will be met by the Ministry of Transport and Civil Aviation. When completed, in about two-and-a-half years time, the new bridge will carry the Chester-Bangor trunk road over the River Conway. It will be about 60 yards from the old bridge, and has been designed to harmonise with Conway Castle and the mediæval character of the town.



BUILT BY THOMAS TELFORD IN 1826: THE PRESENT CONWAY SUSPENSION BRIDGE, FOR WHICH A TOLL IS LEVIED, AND WHICH MAY BE USED ONLY BY SINGLE-LINE SPACED-OUT TRAFFIC. THE SMALL SUSPENSION BRIDGE (RIGHT) CARRIES WATER-MAINS.



BRIDGE-WIDENING IN AUSTRALIA: A GENERAL VIEW OF THE ENLARGED SPIT BRIDGE, CROSSING SYDNEY'S BEAUTIFUL MIDDLE HARBOUR, WHICH IS IN THE COURSE OF CONSTRUCTION.

Since the war several major building and engineering projects have been undertaken in Sydney. One of them is the widening of the bridge crossing Sydney Middle Harbour at The Spit. The old bridge was very narrow and had been causing great traffic congestion, particularly at week-ends. Another Sydney bridge is also being widened to ease the traffic problem.



BRIDGE-WIDENING IN NORTH WALES: THE SIXTEENTH-CENTURY RUDDLAN BRIDGE, BENEATH RUDDLAN CASTLE, WHICH WILL BE 45 FT. WIDE WHEN FINISHED.

Plans are well advanced for the widening of Rhuddlan Bridge, half-way between St. Asaph and Rhyl, in North Wales, which has been carrying traffic for 360 years. Victorian railings which were added during previous widening work, and are considered to be out of keeping, will be replaced with walls made of local stone.



IN DANGER OF BEING CONVERTED INTO OFFICES: ONE OF LONDON'S MOST FAMOUS THEATRES, THE ST. JAMES'S, KING STREET, BUILT IN 1835.

Two of London's famous theatres, the St. James's and the Stoll, may be lost to theatregoers, for applications have been made to the London County Council to build offices and showrooms on the sites they now occupy. Although, at the time of writing, the Council has agreed "in principle" to the conversion of the St. James's



BUILT IN 1911 AS THE LONDON OPERA HOUSE, KINGSWAY: THE STOLL THEATRE, WHICH, LIKE THE ST. JAMES'S, MAY GIVE WAY TO OFFICES AND SHOWROOMS.



TO BE RESTORED: THE KINGSWAY THEATRE, GREAT QUEEN STREET, LONDON, CLOSED SINCE 1940, WHEN IT WAS GUTTED BY INCENDIARIES.

Theatre, neither has been sold. The St. James's is, however, to be put on the supplementary list of buildings of historic or architectural interest. On the other hand, the Kingsway Theatre, gutted in 1940, is to be restored, and it is hoped that it will reopen in the early autumn.



## IN AN ENGLISH GARDEN.

### THE NANKEEN LILY.

By CLARENCE ELLIOTT, V.M.H.

Hertfordshire over a long period; in fact, until I migrated to the West Country.

It would almost seem that the Nankeen lily flourishes exceptionally well in Yorkshire, for the fine clump in the photograph is growing in a garden in North Yorkshire, and I have seldom seen such a

IT is only during comparatively recent years that plant breeders have turned their attention to any extent to raising hybrid lilies. Yet one of the most beautiful and

satisfactory of all lilies, the Nankeen lily, *Lilium x testaceum*, is a hybrid, and was raised over a hundred years ago. Later comers than *L. x testaceum* were the groups *L. x maculatum*, *L. x daltsoni* and *L. x marhan*, and these being easily grown, and having considerable beauty, seem to have settled firmly into the English way of garden life. More recently great numbers of hybrid lilies have been raised in this country, in Canada and the U.S.A., Australia and New Zealand. Many of these newer hybrids have undoubted merits, both as to beauty and "growability," but it will doubtless take a considerable time for them to settle in and sort themselves out, so that the cream of them may become widely grown and appreciated as worthy and popular garden favourites. This matter of sorting out the best—the very best from every point of view—is always a curiously slow and deliberate process among garden plants.

Occasionally, of course, an entirely new garden plant will leap into a crazy burst of popularity, usually on account of some streak of blatant vulgarity, a combination very often of blinding colour and pushful vigour. But that sort of popularity seldom lasts long. Such horrors are soon superseded by worse ones. Not that I am suggesting that there are many, if any, horrors among the recently raised hybrid lilies. In fact, I doubt if there is such a thing as a bad or an ugly lily. But wait—I did once see a horror-lily. It was a long time ago, but I remember a great clump of a double-flowered variety of the Madonna lily, *Lilium candidum*, growing in a cottage garden in Cambridgeshire. That really was a sad sight, as dreadful as though some lovely girl had developed several dozen ears or noses.

There appears to be a little doubt as to exactly when, and by whom, the hybrid Nankeen lily was first raised. It seems to have originated in either Holland or Germany, and came to this country via a Continental nursery, somewhere about 1840.

Its parentage was assumed to be *Lilium candidum* x *Lilium chalcedonicum*, the scarlet Turk's Cap lily, and this cross has been made in this country several times since its first introduction, and the resulting seedlings have left no doubt as to the parentage of the original Continental hybrid. The plant has received several names—*Lilium isabellinum* and *L. excelsum*, etc.—but *L. x testaceum* seems to be the accepted name, for the time being at any rate.

The Nankeen lily is perfectly hardy and not difficult to grow. It is content with any reasonably good loam, and appreciates lime in the soil. Old mortar rubble is a convenient form of lime to give it in a non-limy soil, and is usually easy to procure. Full sun and rather shallow planting of the bulbs are important. There is, however, one difficulty in cultivating this lovely lily. It is terribly subject to that dread disease botrytis, which so often disfigures the leaves of its parent, *Lilium candidum*. The Nankeen lily grows to anything from 4 to 6 ft. tall, occasionally even a trifle taller, and carries in June–July from five or six up to a dozen fragrant blossoms, with reflexed segments of a beautiful and most unusual tone of maize-yellow, flushed with pink.

Years ago I saw exceptionally fine clumps of *Lilium x testaceum* flourishing in several cottage gardens in a village in North-West Yorkshire, and managed to secure a few bulbs from which I propagated a nice healthy stock, which I grew in my garden in

hearty and well-flowered colony.

It is a curious thing that although it has been in cultivation for over a hundred years, and is easy to grow and to propagate, *Lilium x testaceum* has always remained a relatively scarce plant, and an expensive one to buy. Being a hybrid, it does not normally set seeds, though it has been induced to produce seed by crossing back to its several parents. The only means of propagating it, therefore, is by simple division of the bulbs, or by scales. Division is a somewhat slow process. You plant parent bulbs, leave them undisturbed for a number of years, and then dig them up, and remove, and grow on separately, any small young bulbs which may have

formed round the parents. A better way, however, is by means of scales, for it gives a far greater number of young bulbs in less time. Propagation by scales is really very simple, though surprisingly few amateur gardeners seem to know of it. The method is to lift a full-grown bulb and pull off a number of the scale-like segments, very much as you would pull off the scales in eating a globe artichoke. With a good-sized bulb it is safe to pull off a couple of dozen or so scales. These should be put in a box or pan of light sandy soil, either lying on their sides, quite close together, or with their bases pressed lightly into the soil. About half-an-inch of the same soil should be added, and the pan—or box—kept in a cold frame and kept lightly watered. I usually do this in early summer, and expect each scale to form a small bulb at its base and a single grass-like leaf before summer is out. These tiny bulbs may be left undisturbed in their pan for another summer, and then planted out in an open ground nursery-bed to grow on to planting size, or they may be planted out in the nursery-bed in the spring after they were first put in. The parent bulb from which the scales were taken may be at once planted out in the garden, and will have suffered very little from its donating. There is a full account of lily propagation by scales in the 1955 "Lily Year Book," published by the R.H.S. I seem to remember that the instructions given there differ slightly and in some details from the method I have described. But many lilies seem to be so ready to respond to the general principle that a certain latitude in procedure does not seem to affect results very greatly. With lilies like *L. regale*, which produce plenty of seed each year, the scale method of propagating is unnecessary.

Some time ago I wrote about *Hyacinthus orientalis*, which, in effect, is a Roman hyacinth with flowers of a delicate lavender blue instead of white. In fact, the blue would appear to be *H. orientalis* type, whilst the Roman hyacinth is just a white-flowered variety of it. But in practice I find one marked difference between the two. For over twenty years I have grown the blue type planted out in a mixed flower border, where it has increased slowly and flowered charmingly each year. But last autumn I dug up a dozen bulbs of the blue and potted them up. At the same time I bought

a dozen bulbs of the white Roman hyacinth, potted them up, and gave them exactly the same conditions as the blue. The white Romans were out in time for Christmas—as they should be—and are still in flower in the second week of January. The blue Romans, on the other hand, are sprouting, but their cones of polished emerald leaves are still only about an inch high, and will not be in flower for several weeks. Can it be that the bought white Roman bulbs had been treated in some way—subjected to a period of refrigeration to cause them to flower early, just as lily-of-the-valley crowns are "treated" or "prepared," or can it be that white Romans, after generations of being forced for Christmas, have just got into the habit of flowering then, and now do it automatically with no more encouragement than they get from an uncentrally-heated living-room? No, I feel pretty sure my white Romans had been treated.



"IT WOULD ALMOST SEEM THAT THE NANKEEN LILY FLOURISHES EXCEPTIONALLY WELL IN YORKSHIRE, FOR THE FINE CLUMP IN THE PHOTOGRAPH [ON THE RIGHT] IS GROWING IN A GARDEN IN NORTH YORKSHIRE, AND I HAVE SELDOM SEEN SUCH A HEARTY AND WELL-FLOWERED COLONY."



"THE NANKEEN LILY (*LILium x TESTACEUM*) GROWS TO ANYTHING FROM 4 TO 6 FT. TALL, OCCASIONALLY EVEN A TRIFLE TALLER, AND CARRIES IN JUNE–JULY FROM FIVE OR SIX UP TO A DOZEN FRAGRANT BLOSSOMS, WITH REFLEXED SEGMENTS OF A BEAUTIFUL AND MOST UNUSUAL TONE OF MAIZE-YELLOW, FLUSHED WITH PINK."

Photograph by J. E. Downward.

*DRYAS OCTOPETALA*. We illustrated Mr. Elliott's article of January 8 with two photographs of this plant. Several readers have suggested that the lower of the two photographs was not *Dryas* but some other plant. We have checked again with the photographer, who claims that the plant was indeed *Dryas*, but recalls clearly that it was growing in rich soil in the partial shade of a cedar; and that it was in consequence somewhat "drawn" and therefore untypical.





(ABOVE.) PENGUINS AND MORE PENGUINS: A COMMUNITY OF ROYALS AT THE NUGGETS, NOT FAR FROM THE WEATHER STATION AT BUCKLES BAY, ON MACQUARIE ISLAND, AUSTRALIA'S ANTARCTIC RESEARCH STATION.

A CONCOURSE OF "ROYALTY"  
AND A SWARM OF LOCUSTS:  
ANIMAL ASSEMBLIES ON AN  
ANTARCTIC BEACH, AND IN  
A MOROCCAN SKY.

ON this page there are two photographs of animal assemblies, one pleasant and the other unpleasant, one on an Antarctic beach and the other in the sunny skies of Morocco. The photograph of the great congregation of Royal penguins was taken on Macquarie Island, where Australia established one of her Antarctic research stations some eight years ago. The staff who man the Macquarie Island station and collect the meteorological and other scientific data have a twelve-month tour of duty, and, recently, the Danish motorship *Kista Dan*, chartered by the Commonwealth Government for Antarctic expeditions, returned to Melbourne after the successful completion of another change-over of staff and the renewal of food and other supplies on the island. Our second photograph comes from the Atlantic coast of Morocco, where large clouds of locusts have been sweeping in from the Sahara Desert, devouring all the vegetation in their path, and constituting a plague which is said to be the worst in Southern Morocco for more than a hundred years. It was recently reported that locusts had been "spotted" by radar during a successful experiment which was carried out in the Persian Gulf. The present outbreak of locusts, one of the worst plagues of modern times, extends from India to Morocco, and this new means of detection will provide a useful supplement, especially at night, to visual reports made from land and sea. Meteorological stations and ships equipped with radar are being asked to keep a look-out for swarms and to report them. Last November the Agadir region in southern Morocco, where the photograph on this page was taken, suffered severely from a swarm of locusts which wiped out the tomato crops.



(RIGHT.) BLACKENING THE SUNNY MOROCCAN SKY: A PLAGUE OF LOCUSTS WHICH SWEEPED IN FROM THE SAHARA, SEEN IN THE NEIGHBOURHOOD OF AGADIR. A FARMER AND HIS WIFE ARE MAKING THEIR WAY THROUGH THE SWARM.



## LIBYA: NOW THREE YEARS OLD AS A SOVEREIGN KINGDOM.



A MAP OF THE INDEPENDENT KINGDOM OF LIBYA, SHOWING THE THREE COMPONENT PROVINCES OF CYRENAICA, TRIPOLITANIA, AND FEZZAN. LIBYA WISHES TO PUT AN END TO FRENCH BASES IN THE FEZZAN.



AN AGRICULTURAL TRAINING CENTRE FOR LIBYANS NEAR TRIPOLI: AGRICULTURAL TRAINING IS FINANCED BY THE LIBYAN AMERICAN TECHNICAL ASSISTANCE SERVICE.



NOW THE ROYAL PALACE IN BENGHAZI. BEFORE THE WAR IT WAS OCCUPIED BY MARSHAL BALBO. BENGHAZI AND TRIPOLI BOTH SERVE AS THE FEDERAL CAPITAL, PARLIAMENT ALTERNATING BETWEEN THEM.



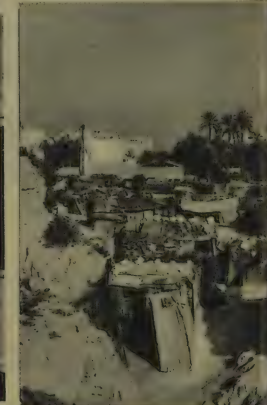
A GOVERNMENT HOUSING ESTATE FOR BEDOUIN, NEAR TRIPOLI. THESE SMALL HOUSES, WHICH HAVE ELECTRIC LIGHT BUT NO RUNNING WATER, ARE RENTED AT ABOUT 5s. A WEEK.

LIBYA as a sovereign independent kingdom is now a little over three years old, as it was on December 24, 1951, that the British Residents in Tripolitania and Cyrenaica and the French Resident in the Fezzan transferred their remaining powers to the Federal Government of Libya under its hereditary Sovereign, King Idris. The three component provinces have separate administrations, each under a Wali or Governor, but all the provinces are represented in the two Chambers of the Federal Government, which sit alternately in Tripoli and Benghazi, the capitals of respectively Tripolitania and Cyrenaica. The Fezzan is a large and mainly desert province, with a population of about 50,000 inhabitants; and it is this province which has lately been the subject of strained relations between Libya and France. France had an agreement that in return for a subsidy of about £240,000 she was allowed to keep a garrison of about 400 men in the

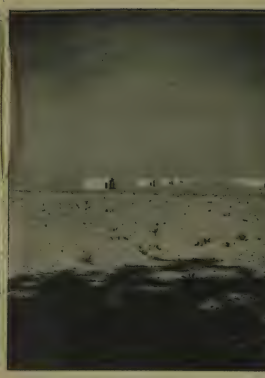
(Continued opposite)



DESERTED HOMESTEADS NEAR MISURATA, IN TRIPOLI—BUILT BY THE ITALIANS TO HOUSE ARABS



AS WITH MOST NEW STATES, LIBYA IS A COUNTRY TRIPOLI SHOWS A HUT COMMUNITY



TANIA: THESE BUILDINGS, IT IS STATED, WERE DISPOSSESSED FROM RICHER LAND.



OF MARKED CONTRASTS; AND THIS SCENE IN ALONGSIDE A GROUP OF MODERN VILLAS.

## NEGOTIATING A NEW TREATY WITH FRANCE: VIEWS OF LIBYA.



LIBYA IS RICH IN BOTH GREEK AND ROMAN REMAINS; AND PROBABLY REACHED ITS GREATEST PROSPERITY IN CLASSICAL TIMES. THIS IS THE MARCUS AURELIUS ARCH IN TRIPOLI.



THE "MARBLE ARCH," WELL KNOWN IN THE NORTH AFRICAN CAMPAIGNS, ERECTED BY MARSHAL BALBO IN 1937 TO MARK THE COMPLETION OF THE LIBYAN COAST ROAD.



TRIPOLI ITSELF IS A BEAUTIFUL TOWN; AND THIS SHOWS THE VIEW FROM GAZELLE SQUARE TOWARDS THE ROMAN CATHOLIC CATHEDRAL AND SOME MODERN OFFICES.



THE "ROMMEL HOUSE" IN BARCE. THIS WAS THE SCENE OF THE WELL-KNOWN BUT UNSUCCESSFUL ATTACK BY BRITISH COMMANDER ON THE PERSON OF FIELD-MARSHAL ROMMEL.

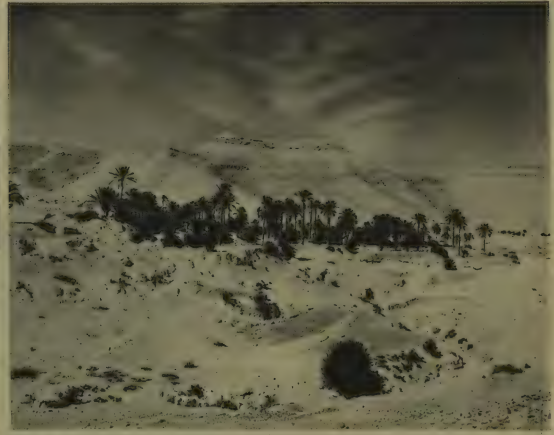


IRRIGATING A CITRUS ORCHARD IN TRIPOLITANIA. THE OASES ALONG THE COAST ARE SOME OF THE RICHEST IN NORTH AFRICA, WITH DATES, ORANGES AND OLIVES AS THE PRINCIPAL CROPS.

*Continued*  
Fezzan. This agreement terminated in December 1954. Libya has indicated that she wishes all French troops to be evacuated from the Fezzan; and on December 29 a deputation headed by the Prime Minister, Mustapha ben Halim, flew to Paris via London to negotiate an agreement. Mr. ben Halim returned to Tripoli on January 7 and on January 9 stated in Benghazi that France had agreed to withdraw her troops from the Fezzan; but the following day French officials in Paris said that France might be led to consider the principle of a scaled withdrawal of French troops from the Fezzan Provinces under certain indispensable guarantees and conditions. Britain, under the Anglo-Libyan Treaty, maintains about 4500 troops in Tripolitania and Cyrenaica in return for a subsidy of about £3,750,000 to the Libyan Government, and negotiations for American air bases on somewhat similar terms were initiated last year.



A VIEW OVER THE OLDER PART OF TRIPOLI, ONE OF LIBYA'S TWO CAPITALS. THE POPULATION OF THE CITY IS SOMEWHAT OVER 140,000 AND IT IS THE COUNTRY'S LARGEST CITY.



MUCH OF LIBYA IS DESERT AND PARTS ARE MOUNTAINOUS; BUT THERE ARE A NUMBER OF OASES IN THE INTERIOR AND FINE DATES ARE PRODUCED IN THE FEZZAN.





# WHEN THE ROMAN "HOME GUARD" OF LIBYA CREATED SECURITY AND FERTILITY ON THE DESERT FRONTIER: GHIRZA IN THE THIRD CENTURY A.D.

On pages 140/141 and 142 we publish photographs and an article by Mrs. Olwen Brogan on the remains of a large settlement of fortified farms at Ghirza, in the pre-desert country 150 miles south-east of Tripoli. Owing to the remote and inhospitable nature of this country, the buildings of this settlement have survived, together with a group of elaborate mausolea (which will be described in a later issue), to a remarkable extent. Above, the Artist, with Mrs. Brogan's help and close co-operation, has endeavoured to re-create a general view of the life of the settlement at the time of its prosperity—that is, from the late third to the fifth centuries A.D., after which it must have gradually fallen into decay. It was in essence one of those typical semi-military establishments which the Romans set up at various times in their history—to stabilise conquered territory and cheaply to maintain the security of a distant frontier. Lands were granted to ex-soldiers or later to Romanized natives, who served as a local militia or Home Guard in return for their rights to

the land. Ghirza can never have been extremely fertile; but, as Mrs. Brogan observed last spring, a heavy rainstorm can produce rich catch-crops of barley and wheat; and even with the same climate as to-day, the soldier-farmers of Roman times, with care and regular attention over a number of years, were apparently able to achieve a surprising degree of prosperity. Our Artist's impression looks down into the western side of the main wadi where it is joined by a subsidiary wadi. These wadis were traversed with low cross-walls, built to retain the soil and to spread the waters and prevent their running away too fast. In the main wadi the cross-walls are still to be seen, about 60 yards apart. Olive and palm trees growing in the wadi were enclosed by walls to prevent their soil being washed away; and on the stony higher ground, where the houses and farm buildings stood, there were a number of catchment areas draining to cisterns for the storage of rain-water. The settlement guarded one

of the routes from the Sahara and, on the right, a caravan on its way to the tribes of the south can be seen approaching with a string of camels. As to-day in Libya, camels and mules were used for ploughing and the style of plough seems to have altered not at all. In the main wadi, neighbouring tribes this year reaped a rich crop of barley. An olive press has been discovered in one of the farms, and this would seem to make it certain that olives grew there, since no one would import the fruit rather than the expressed oil to such a lonely outpost.

## KEY TO NUMBERS.

1. The main wadi.
2. A tributary wadi.
3. A tributary wadi, site of the main settlement.
4. Low walls built to retain flood water.
5. Irrigation dykes.
6. Principal fortified farms.
7. Group of mausolea.
8. Wells and cisterns.
9. Ploughing with a camel.
10. A caravan arriving from the north.
11. Ploughing with a mule.
12. Olive-trees.
13. Date-palms.
14. Date-palms, each with a wall to protect it.





# WHERE ROMAN "SOLDIERS AND FARMERS" FERTILE SETTLEMENTS IN THE DESERT:



(ABOVE.)  
FIG. 1. THE 1600-YEAR-OLD FORTIFIED FARMS OF THE "HOME GUARD" OF ROMAN LIBYA: RUINS OF THE GHIRZA SETTLEMENT.



FIG. 5. THE UPRIGHTS OF A ROMAN OLIVE PRESS IN ONE OF THE FARMS. THE SLOTS FOR THE BEAMS CAN BE SEEN ON THE LEFT. THIS IS THE MOST SOUTHERLY EXAMPLE KNOWN IN LIBYA.



FIG. 2. LOOKING FROM THE WADI TOWARDS THE RUINS OF THE ROMAN SETTLEMENT ON THE HIGHER GROUND. THE TREES ARE *TALHA*, A SPECIES OF SPINY ACACIA.

FIG. 6. RUINS WHICH GIVE A GOOD IDEA OF THE ORIGINAL APPEARANCE OF A FORTIFIED FARM. THE LARGE SINGLE ARCHWAY IS THE ONLY ENTRANCE INTO THE CENTRAL COURTYARD.



FIG. 10. INSIDE ONE OF THE FARMHOUSES, SHOWING FIRST-FLOOR DOORWAYS WHICH PRESUMABLY OPENED ON TO A BALCONY. RIGHT CENTRE, THE REMAINS OF A WOODEN LINTEL.

(Continued.)  
by *limitanei*, soldier-farmers who had been settled on the land by the Roman Government and given the duty of defending the frontier zone against the incursions of the desert-dwellers. The *limitanei* were themselves Romanized Libyans, presumably at first ex-soldiers, and they were first established during the early years of the third century, when the African dynasty of the Severi ruled the Roman world. The process was accelerated after 235, when the Third Legion, which had hitherto been responsible for frontier defence, was disbanded and its Tripolitanian detachments withdrawn. The unique character of Ghirza lies in its size—for it consists of at least eighteen large houses and many smaller buildings—and in the richness of its mausolea. The principal dwellings were large two- or three-storey buildings with a few loophole-like windows to the exterior and central courtyards, reached through well-defended doorways (Fig. 6). The rooms of the upper floors apparently opened on to wooden balconies (Fig. 10). The wooden lintels of some of these

# TOO" KEPT THE FRONTIER AND MADE THE FORTIFIED FARMS OF GHIRZA.



FIG. 3. THE EDGE OF THE WADI, WHICH AFTER A GOOD RAIN CAN PRODUCE CROPS OF BARLEY AND BEARDED WHEAT. LEFT BACKGROUND, THE HOUSE ALSO SHOWN IN FIG. 6.



FIG. 7. THE HUMAN FIGURE GIVES THE SCALE OF THE HEIGHT OF THE STILL-STANDING BUILDING. THE NATURE OF THE ROUGHLY COURSED ASHLAR IS WELL SEEN.



FIG. 11. THE INTERIOR SIDE OF A FARMHOUSE WALL, SHOWING CUPBOARD NICHES. THE DOG'S-TOOTH COURSING IS NOTEWORTHY.

doors are still in position and the butt-ends of many of the floor-beams remain. One of these was sent to Kew for examination and was pronounced to belong to a species of *Acacia* (either *A. seyal* or *A. tortilis*)—that is, to the *talha*, which is still the principal tree in the Wadi Ghirza (Figs. 2, 10, 12). A second type of house is long and narrow, with two or three interior partitions, and an external yard. The walls are built of a rubble core, cemented by mud and faced with small, coursed masonry (Fig. 7). Clustered round the larger houses were huts and out-buildings for dependants and livestock. The fundamental question of water supply was systematically tackled. Two wells have been found, one now dry, but the other still produces copious amounts of water which, though now salty and unfit for human consumption, is used for the local camels, sheep and goats. In addition, four large cisterns have been observed, two of which were fed by elaborate catchment channels; probably more await discovery (Fig. 4). The ancient settlers grew

(Continued above, right.)



(ABOVE.)  
FIG. 4. PERHAPS THE BEST-PRESERVED OF THE FARMS. NEAR THE FIGURE IN WHITE IS AN OLD CISTERN FED BY THE CATCHMENT AREA, LEFT.



FIG. 9. AN ARCHWAY IN ONE OF THE FARMS. THE MASONRY HERE IS WORKMANLIKE, BUT THAT IN THE NEARBY MAUSOLEA IS OF A FAR HIGHER STANDARD.

(Continued.)

their food in the wadi-beds. The main wadi is here about 300 yards broad. Across it at intervals of about 60 yards they built walls to hold back and spread the water when the rains fell. The high ground above the wadi is a waste of stones (Figs. 1-4) and can never, in Roman or in more recent times, have been cultivated. It is, however, the vivid portrayal of homely scenes—in reliefs from the near-by mausolea—which brings the life of these remote frontiersmen so close to us. Agricultural life is a favourite theme. There are camels, oxen and horses (or mules) drawing the plough (Fig. 19), guided by Libyan ploughmen, stick in hand. The same scenes are to be found all over Tripolitania to-day, as Fig. 20, taken near Garfian, shows, with the camel drawing the venerable wooden plough of the country. In one relief a man is shown at work with a mattock, uprooting bushes to clear a way for the plough, perhaps an indication of the pioneer nature of this settlement, while in Fig. 19 a man can be seen scattering seed. On Fig. 16 we see reaping in progress, the reapers setting a bunch of stalks with one hand as they cut them half-way up. The heads are piled in a heap and

(Continued overleaf.)



FIG. 12. THE BUTT-END OF A WOODEN BEAM STILL PRESERVED IN *SITU*. THE WOOD IS ACACIA, OF THE SPECIES STILL FOUND GROWING IN THE WADI.



FIG. 9. A MAP OF ROMAN TRIPOLITANIA, SHOWING THE LOCATION OF THE GHIRZA SETTLEMENT AND THE SITES OF SOME OF THE OTHER ANCIENT FORTIFIED FARMS AND ISOLATED PORTS.



# UNCHANGING DESERT FARMING: GHIRZA IN ROMAN TIMES AND TO-DAY.



FIG. 13. LAST WINTER A GOOD RAIN FELL AT GHIRZA. BARLEY WAS SOWN BY NEIGHBOURING TRIBES AND THIS EXTENSIVE CROP WAS PHOTOGRAPHED IN APRIL 1954.



14. A CLOSE-UP OF THE BARLEY GROWN AT GHIRZA—TO SHOW ITS QUALITY. (FIGS. 13-15, PHOTOGRAPHS BY JULIAN LASH AND OLWEN BROGAN.)



FIG. 15. REAPING THE GHIRZA BARLEY IN 1954. IN PRECISELY THE SAME MANNER AS THAT EMPLOYED THERE 1600 YEARS AGO, AS SHOWN IN THE RELIEF OF FIG. 16.



FIG. 16. A RELIEF FROM ONE OF THE GHIRZA TOMBS SHOWING REAPERS CUTTING BARLEY IN THE MANNER STILL USED (FIG. 15). (LEFT) HEADS READY FOR THRESHING.



FIG 17. ANOTHER RELIEF FROM THE SAME TOMB AS FIG. 16, SHOWING (RIGHT) MEN WINNOWING GRAIN; AND (LEFT) THRESHING THE HEADS OF BARLEY.



FIG. 18. A TOMB SCULPTURE, SHOWING A MAN CLIMBING A DATE-PALM. DATES NO LONGER GROW AT GHIRZA, BUT PRESUMABLY ONCE DID.



FIG. 19. A GHIRZA TOMB SCULPTURE SHOWING MEN SOWING AND PLOUGHING, WITH CAMELS AND A MULE DRAWING THE PLOUGHS. THE METHOD HAS NOT CHANGED IN 1600 YEARS—SEE FIG. 20.



FIG. 20. PLOUGHING WITH A CAMEL IN LIBYA TO-DAY—A PHOTOGRAPH, BY MRS. A. HAMILTON-BROWNE, SHOWING THE SAME PLOUGH AND METHOD AS THAT USED IN ROMAN TIMES.

*Continued.*

then gathered into baskets and carried to the threshing-floor. One sculpture, unfortunately much worn, shows animals being driven round a threshing-floor. When one sees this inhospitable land in summer or autumn it is hard to imagine that any settled community could have maintained itself, but, in a good yea. Ghirza can still produce bumper crops. The writer of these notes paid a flying visit to the site on April 7-9 last year and was rewarded by finding the great wadi filled for miles with splendid crops of barley and bearded wheat (Figs. 13 and 14). There had been one good rainstorm during the winter and the local tribe had set to work with a will, ploughing

*[Continued below.]*

*Continued.*

The barley was turning golden and in a few places reaping had already begun. The men in Fig. 15 are using sickles like those used by their forerunners. The crops were not only to be seen in the Wadi Ghirza—others as good were observed in the Wadi Zemzem, the Wadis Seetaf and Sofeggin, to name but three by all of which are remains of the farms of *limitanei*. Unhappily, such rains do not fall every year. The date-palm is shown on many of the tombs, as on Fig. 18, where a small figure is climbing the tree to reach the fruit. We do not know whether

this represents the life of Ghirza or whether it is just another funerary symbol. There are no dates within many miles of Ghirza now, but the soil is rich, there were the two wells, and it is not unlikely that the *limitanei* grew a few palms such as may be seen in certain sheltered wadis of the Gebel. The other fruit tree shown in the picture, the olive, is not shown on the sculptures, but there is the important evidence of the stone uprights of a Roman olive press, of standard North African pattern, found in one of the houses (Fig. 5).





THE MOST CONTROVERSIAL ARTIST OF HIS DAY: PABLO PICASSO, ONE OF THE INVENTORS OF CUBISM.

Although a Spaniard—he was born in Malaga in 1881—Picasso, painter, sculptor, potter, has worked almost continuously in Paris since he first settled there in 1903 and must, therefore, be included historically in the French School of painting. His father was an artist and professor at the Barcelona Academy and under him he received his first lessons in art. In Paris he emerged as one of the leaders of the Post-Impressionist period, beginning as a Romantic-Realist. Later followed the so-called "Blue Period" and "Pink Period." In 1907 he broke away from the romantic pathos of these periods into newly-discovered interpretations of form, beginning with the "Negro Period," in which he sought to achieve a new classical style by studying the architectural aspects of Negro sculpture. In the following years he evolved, with Georges Braque, the Cubistic

formula, in which the artist did not seek to imitate but to create form. He discarded all resemblances to natural form and endeavoured to create a form which was purely abstract—a kind of visual music. After 1918 he again based his art on the natural form and his paintings became superbly plastic and monumental. Since then he has returned to the classical idiom and even to a new version of cubism. Needless to say, these new forms outraged, not only the critics, but the general public; and frenzied arguments arose over the Matisse and Picasso exhibition at the Victoria and Albert Museum, 1945. He is represented by several works in the Tate Gallery. Even now, at seventy-three, Picasso shows no sign of diminished vitality, for only last year an exhibition at the Maison de la Pensée Française, Paris, included many pictures painted in 1954.

*Exclusive portrait study by Karsh of Ottawa.*



## A PAGE FOR COLLECTORS. —ESSAY IN DETECTION.\*

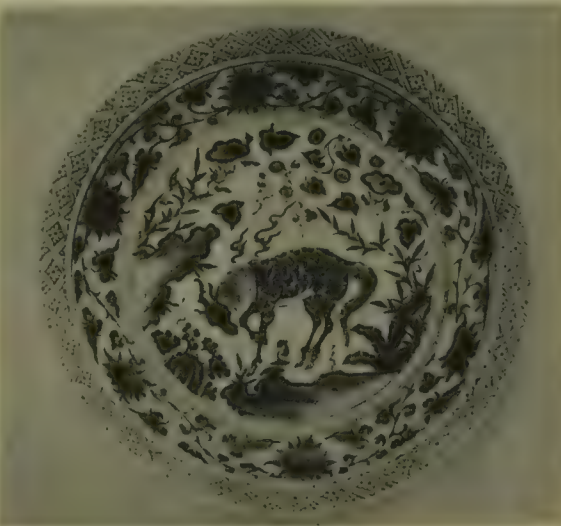
By FRANK DAVIS.

were our grandfathers and great-grandfathers we can cheerfully blame ourselves and no one else.

The examination of two great Near Eastern collections has resulted in much valuable evidence as to the dates of various types and has made it possible to identify many pieces in Western collections with accuracy. The first of these is the fine collection of the Sultans of Turkey at Istanbul; the second is the

bored by too many detective stories, you decide to undertake some investigation for yourself—a taste which, in the case of just this one class of porcelain, will tax your powers of observation and deduction to the limit, enable you in the evening to set aside the tiresome burdens of the day, and bring you fresh to to-morrow's inevitable problems. European porcelain is tricky enough, but there's only 200 years of that; the Chinese have produced wonderful porcelain for at least 600. As you proceed you find yourself fascinated by not merely the potters but by the other craftsmen, and before you know where you are, you are sailing in junks to India and then transferring yourself and your cargo to Arab trading-vessels and, finally, selling your wares to Suleiman the Magnificent. Then you get back home and report to your friends that your customers seem to be especially fond of the particular type of blue and white produced in the reign of, say, the Emperor Hsüan Tê (1426-35), and will they please let you have a consignment as near as possible to this, the Emperor's reign mark and all. (This is known nowadays as Market Research; the Chinese knew all about it ages ago, and probably called it, among themselves, "Giving the benighted and ignorant barbarian what he wants.") After that you will extend your enquiries and discover what fine but slightly different blue and white was made in Annam as early as the fifteenth century, and how the Japanese Gorodayu go Shonzui went to Ching-Tê Chên, the great pottery city of China, in 1510, stayed there five years and learnt how to make blue and white.

The next time you go to Hampton Court you will remember that several of the Japanese pieces there were almost certainly acquired before 1680. You will also discover that in Japan, at the end of the nineteenth century, "there still remained a number of individual potters who, in the particular field of blue and white, contented themselves with making fine copies of the earlier Chinese wares. Some of them are very good indeed, and are likely to deceive the unwary or even, at times, the expert." As for dating the Chinese wares, it is still a matter of speculation whether any given piece is early or late in the fourteenth century, and even in the fifteenth unmarked pieces can rarely be dated to within fifty years or more. This is no place in which to summarise the author's illuminating discussion of this intriguing part of his detective story; I have just sufficient space in which to draw attention to his notes about colour. For example, in the fourteenth century the colour can vary from a brilliant dark purplish-blue, through pure ultramarine to a dull greyish-blue. "The variation in colour no doubt depended to some extent on the availability of the imported 'Mohammedan Blue'"—possibly, according to one theory, a pure cobalt from Rajputana—"but also on the conditions of firing. . . . As far as



DATING FROM THE SECOND HALF OF THE FOURTEENTH CENTURY: AN EARLY BLUE AND WHITE DISH.

(Diam. 18 ins.) (Museum of Eastern Art, Oxford.)

"The commonest pieces of early blue and white are large dishes with unglazed bases. . . deep, with a horizontal rim decorated with a border of diaper or waves, or more rarely with a flower scroll. . ."



DATED 1798: A DISH, WITH THE CHIA CH'ING MARK AND OF THAT PERIOD.

(Diam. 5.7 ins.) (The British Museum.)

This "late eighteenth-century piece of Chia Ch'ing blue and white, dated 1798 and decorated in European style, has been further embellished by having had the body pierced with a perforated design before the glaze was applied."

collection formed by Shah Abbas the Great, and presented by him in 1611 to a shrine at Ardebil. The pieces were incised with his seal; therefore, it is as certain as makes no matter that the remnant of the collection, now at Teheran, consists of pieces made before that date. These and similar comparisons between the known and the unknown methods, familiar to all students of archaeology, are powerful weapons in the hands of the searchers after truth. None the less, as Sir Harry Garner says, there are still many doubtful points to be cleared up, and his final words are these: "The vast range covered by Oriental blue and white in which, as we have seen, copies good and bad of earlier wares were made at all periods, makes the task of the collector a difficult one. To understand fully any particular group of blue and white it is necessary to know a good deal about the rest. In particular, the early Chinese blue and white of the fourteenth and fifteenth centuries cannot be properly understood without knowledge of the later copies of the Ming and Ch'ing Dynasties. The collector may, in despair, decide to collect just those pieces that he admires and not be too particular about their provenance. He will get much enjoyment from this. But a deeper appreciation will come from a knowledge of the subtle points that distinguish Oriental blue and white of different periods, potteries and countries."

There are, if you care to think of it in this way, two kinds of pleasures to be derived from these pursuits. First, and I take it the most excellent, the enjoyment of a vast range of objects of singular beauty and interest. Second, the intelligent fun to be had when,



DATING FROM THE EARLY FIFTEENTH CENTURY: A "DISH DECORATED WITH A GRAPE-VINE.

(Diam. 16.7 ins.) (Cleveland Museum of Art.)

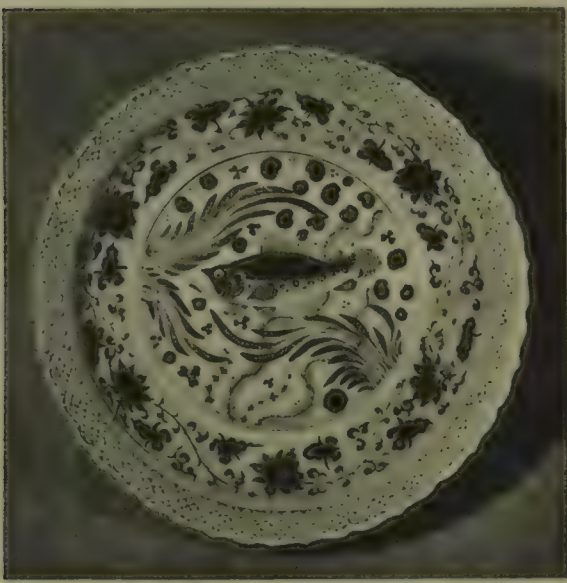
One of the most common type of early blue and white dish is that decorated with a bunch of lotus flowers tied with a ribbon. "The plates with grape-vines seem to have been almost as popular. . ."

the fourteenth- and fifteenth-century wares are concerned it is the unevenness of the colour, the presence of black streaks and patches. . . which help most of all to identify them. . . . These qualities, all the result of technical imperfections, give these early pieces a character that makes them attractive to many collectors." How true that flawless perfection can become boring! Altogether a learned, exciting and most practical guide.



A MALIGNANT fate has not provided me with the opportunity of seeing anything Chinese for a long time, and I have had to content myself with various books, all old favourites by now, and all by people who know their subject and are all able to distinguish between the good and the not so good. I read them with attention because, while it is comparatively easy to see the difference between good and bad, it requires far more concentration to reach a conclusion about what is first and what is second rate. I don't suggest for a moment that you or I will invariably see eye to eye with all these learned gentlemen on these points—and, indeed, they don't always agree with one another; but they do show us the way, some rather ponderously, a few with an agreeable felicity of phrase, recognising that finely-planned works of art deserve the tribute of well-chosen words.

Now comes another book on Chinese Porcelain, "Oriental Blue and White," by Sir Harry Garner, who, you may remember, was mainly responsible for a beautiful exhibition some months ago under the auspices of the Arts Council at St. James's Square and wrote a valuable introduction to the catalogue. This volume—Faber series, with 100 illustrations in monochrome and four colour plates—summarises the results of much modern research and speculation. The casual, careless eye, roving around a century or so of blue and white pots, can be forgiven if it registers little more than agreeable shape and colour; and the owner of that eye, brought up as he has probably been brought up on old volumes of *Punch*, will remember one or two drawings of the 1870's or '80's, explained by the lengthy dialogue captions then apparently considered essential, making fun of the craze for collecting blue and white at that time; nobody was anybody for several years unless his drawing-room contained a dozen or so pieces, and his wife was able to chatter elegantly about them in the intervals of repeating the latest story about Mr. Whistler. But all this indiscriminate, haphazard collecting went out of fashion long ago, and after the First World War both museum officials and private collectors embarked upon an intensive study, both scientific and æsthetic, of Chinese porcelain in general with, naturally, blue and white as part of it: indeed, the majority of the books and papers listed by the author in his bibliography—English, American and French—have been published since the last war. We are, therefore, to-day in a position to pick the brains



DECORATED WITH A FISH AND WATER-WEEDS: AN EARLY BLUE AND WHITE DISH. SECOND HALF OF THE FOURTEENTH CENTURY.

(Diam. 18.5 ins.) (Mrs. Walter Sedgwick.)

The main subject of decoration on early blue and white dishes in a central panel may consist of a landscape, with a rather haphazard collection of plants and flowers, sometimes with phoenixes or pheasants, in addition, ducks, and water-weeds, fishes and reeds.

of many shrewd and learned men whose conclusions are neatly summed up in this book, so that, if we persist in remaining as blissfully ignorant as

\* On this page Frank Davis reviews "Oriental Blue and White," by Sir Harry Garner. Four Colour Plates. 100 Monochrome Illustrations. (Faber and Faber; 30s.)





"THORP ON THE HILL, LINCOLNSHIRE"; BY PETER DE WINT (1784-1849), WHO OFTEN FOUND INSPIRATION IN WIDE, OPEN LANDSCAPES. (Water-colour; 10 by 14 ins.)



"TINTERN ABBEY"; BY THOMAS GIRTIN (1775-1802), WHOSE DEATH AT THE AGE OF TWENTY-SEVEN WAS A GREAT LOSS TO ENGLISH ART. (Water-colour; 5½ by 9½ ins.)



"WORCESTER CATHEDRAL, WITH EDGAR TOWER IN THE FOREGROUND"; BY JOSEPH MALLORD W. TURNER, R.A. (1775-1851), AN EARLY WORK. (Water-colour; 12 by 16½ ins.)



"LONDON TOWN FROM GREENWICH"; BY J. R. COZENS (1752-1797), A PARTICULARLY FINE COMPOSITION, WITH THE DOME OF ST. PAUL'S CATHEDRAL VISIBLE IN THE BACKGROUND (CENTRE). (Water-colour; 14½ by 30½ ins.)

## THE CHARM OF BRITISH TOPOGRAPHICAL ART: WATER-COLOURS FROM A CURRENT EXHIBITION.



"MONT SAINT MICHEL"; BY JOHN SELL COTMAN (1782-1842), A CHARMING AND DELICATE WORK IN PENCIL AND SEPIA WASH. (7½ by 15½ ins.)



"BICKLEY VALE FROM THE BRIDGE"; BY FRANCIS TOWNE (1740-1816), WHO PAINTED SUBJECTS BOTH ON THE CONTINENT AND AT HOME. (Water-colour; 5½ by 9 ins.)



"DIEPPE CASTLE"; BY PETER DE WINT (1784-1849), AN IMPRESSIVE LANDSCAPE WITH FIGURES. (Water-colour; 17 by 31 ins.)



"SKELWITH BRIDGE"; BY R. HILLS (1769-1844), AN ATTRACTIVE EXAMPLE OF THIS ARTIST'S WORK. (Water-colour; 10½ by 14 ins.)

MANY facets of British draughtsmanship are illustrated at the 82nd Annual Exhibition of Water-colour Drawings, which opened recently at Thomas Agnew's Old Bond Street Galleries, and will continue throughout January and February. Examples of eighteenth-century work include the "View of London Town from Greenwich," dated 1792, by J. R. Cozens (one of several versions which he did of this subject), which we reproduce; and seven black chalk drawings of Rome and its environs by Richard Wilson, done in 1754 for Lord Dartmouth, form an interesting series. Gainsborough, Girtin, Cotman and Francis Towne are also among those represented; and examples of J. M. W. Turner's art at different periods of his development are on view.





## THE WORLD OF SCIENCE.



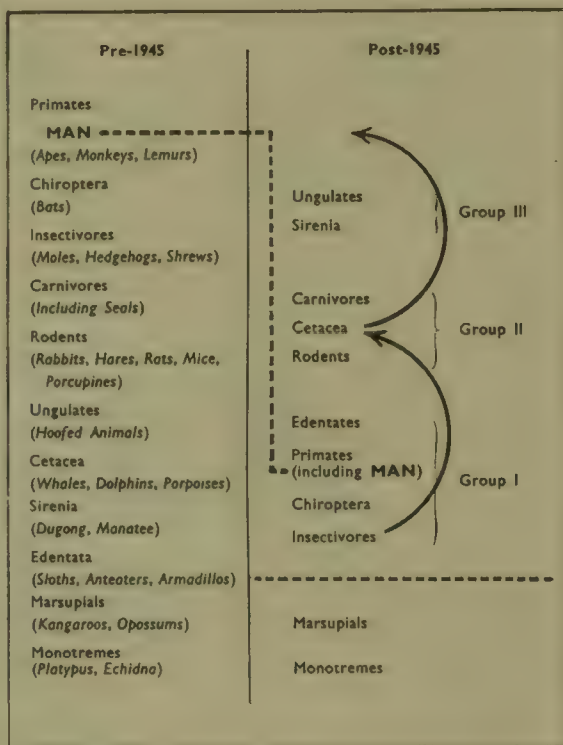
WHEN the Natural History Museum in London was built, in the 1880's, its walls were decorated with a wide variety of animals and plants, symbolising the living world. At the highest point on the roof above the main entrance was set the figure of a man in lordship over and dominating the rest of creation. That large terra-cotta figure is no longer there, its site being marked to-day by the empty pedestal. Terra-cotta man, the symbol, crashed to the ground in the early months of 1940, for no obvious reasons. The superstitious saw in it the prophecy of the collapse of civilisation, from the war then breaking forth into an active phase. On the other hand, although it may have nothing to do with it, in 1945 was published a new classification of the Mammalia, by the eminent American Dr. George Gaylord Simpson. It takes several months for a book to be published once the manuscript has been completed. It may take up to a year to complete the writing of the manuscript, and the contents of a scientific manuscript are the result of reflection, deliberation and research over a long period. It may, therefore, have been about the time that Dr. Simpson decided to depose man from the summit of the table of classification of mammals that Adam fell from his lofty pinnacle on the British Museum (Natural History). As I say, the two events may be unconnected, but you never can tell.

Before 1945 a classification of the Mammalia started with the Monotremes (platypus and echidna) and the Marsupials (kangaroos, opossums, wombats). Then, in ascending order, came the Edentata (sloths, anteaters, armadillos), the Sirenia (dugongs, manatees), the Cetacea (whales, dolphins and porpoises), the Ungulata (hoofed animals), the Rodentia (rabbits and hares, rats, mice, porcupines, etc.), the Carnivora (including seals, in addition to cats and dogs of all descriptions), the Insectivora (moles, hedgehogs, shrews), the Chiroptera (bats) and, finally, the Primates (lemurs, monkeys and apes, as well as human beings). This was a classification that had emerged in a somewhat haphazard manner, and if there was any underlying principle at all, it was that the mammals, in this scheme, were arranged in order of increasing brain-power. Even that was not consistent, but it achieved one very important end; it put Man where he was supposed to belong, at the top of the scale. It must have required courage, as well as ability, to make changes and, above all, to depose Man and his relatives, placing them low in the scale, but Simpson was judging his animals on the simplicity or otherwise of their anatomy in general and leaving the development of the brain out of consideration. That he was correct in this approach is suggested by the readiness with which his new scheme was adopted by his zoological colleagues. And here I venture to suggest that a study of the infancy of mammals supports his contentions.

Simpson made several subsidiary changes in addition to the main re-sorting. He removed the pangolins from the Edentata and placed them in a separate order, Pholidata. He separated rabbits and hares from the rodents proper, putting them in an order Lagomorpha. And he divided the old order Ungulata (hoofed animals) into a number of distinct orders. These are, however, matters for the specialist, and in the table shown here, I have retained the old groups in both new and old classifications merely for simplicity. It does not affect the point I wish to make, that the mammals, other than the pouched mammals, or marsupials, and the monotremes, which are so obviously lowest in the scale, are divisible into three groups on the patterns of infancy. In the first group the parents make no nest, the young are born in a comparatively helpless state and cling for transport and shelter to the mother's body. The second group includes those in which the young are born helpless in a nest prepared by the mother in advance. In the third group are animals whose young are born at an advanced stage of development, like the foal and the calf, and able to run within a few hours of birth. Into the first group must be placed the bats, primates and edentates, for in all these the young ride

### THE FALL OF MAN.

By MAURICE BURTON, D.Sc.



A DIAGRAM SHOWING THE OLD AND THE NEW CLASSIFICATIONS OF MAMMALS TOGETHER WITH THE POSITIONS OCCUPIED IN IT BY MAN. ON THE LEFT THE OLD PRE-1945 CLASSIFICATION IS SHOWN, AND ON THE RIGHT IS THE NEW ONE BY THE EMINENT AMERICAN DR. GEORGE GAYLORD SIMPSON.



REPRESENTATIVES OF THE THREE PATTERNS OF INFANCY IN THE MAMMALS OTHER THAN KANGAROOS AND PLATYPUS. LOWER LEFT, REPRESENTING GROUP I, IS A LAR GIBBON, WITH THE YOUNG CLINGING TO THE MOTHER FOR SHELTER. LOWER RIGHT, IS A RAT TYPICAL OF GROUP II, MAMMALS THAT BUILD A NEST TO SHELTER THEIR HELPLESS YOUNG. THE TOP PHOTOGRAPH SHOWS A MARE AND FOAL, REPRESENTATIVE OF GROUP III, IN WHICH NO NEST IS MADE, THE YOUNG BEING BORN AT AN ADVANCED STAGE AND BECOMING INDEPENDENT, EXCEPT FOR FEEDING, IN A FEW HOURS AFTER BIRTH.

Photographs reproduced by courtesy of:—The Zoological Society of London (lar gibbon); L'Institut des Parcs Nationaux du Congo Belge (rat and nest); and Josef Segel (mare and foal).

pick-a-back, or clinging to the mother's underside. The second group includes the rodents, the lagomorphs (hares and rabbits) and the carnivores. The third group includes the hoofed animals. With few exceptions, to be considered presently, these three groups, in this order, correspond to the ascending system as rearranged by Simpson.

Before considering the exceptions, a word about the first of the three groups in relation to the marsupials will not be out of place. The marsupials carry the young, born at an extremely early stage of development, in a pouch, but to reach the pouch these same young must clamber through the maternal fur. It is not extravagant, therefore, to see in this a precursor of the condition found in our Group I, in which the young bat clings to the mother's body, as do the young of the monkeys, apes, sloths, anteaters and pangolins. It is feasible that in very early man the human infant did the same. Moreover, in many of the pouched animals the young at a later stage do this same thing precisely, as in the koala, opossums and others. Judged by this aspect of their behaviour alone, there is every justification for placing our Group I next above the marsupials.

As to the exceptions, we have in Group I such lowly animals as the aye-aye and the bush-babies, which prepare a nest for the newly-born young, but these later ride on the mother's body. In Group I, also, according to Simpson, must be included the insectivores, but here the young are born in a nest and do not ride pick-a-back. There are certain mild exceptions in Group II in such animals as hares, which make little in the way of a nest and bear their young in an advanced stage of development. But Nature abhors a straight line and clear-cut pigeon-holes, so some misfits must be expected. More serious problems are presented by the Sirenia and the Cetacea. The Sirenia (dugongs and manatees) hold their young at the breast with the flippers, so although otherwise qualifying for inclusion among the hoofed animals, in Group III, they have some resemblance to human beings and apes, placed in Group I. Cetacea, on the other hand, fall into Group II in Simpson's classification, yet their young are born at an advanced stage of development, able to swim beside the mother from birth; and, of course, whales, porpoises and dolphins make no nest. It seems to me that the Cetacea should, on every count, be placed with Group III and, moreover, at the summit of mammalian specialisation, not only for the pattern of their infancy, but for the extreme specialisation of their anatomy. The fact that their diet is animal-life (fish, squid or krill) should not prove an obstacle to their inclusion in Group III with the herbivorous animals, for even the Carnivora include some herbivores, such as the giant panda, or omnivores, such as bears.

I have left the insectivores until last. These Simpson placed in Group I, with animals having their young clinging to the mother. Yet shrews, moles and hedgehogs make nests and their young are born helpless, as in Group II, which includes rodents and carnivores. Moreover, some shrews and hedgehogs share with certain carnivores, such as weasels and otters, the habit of "caravanning." That is, one youngster grips the mother's fur with its mouth, the next grips the fur of the first youngster in like manner, and so on, the mother and litter moving as one in this tail-to-mouth fashion. We know all too little of this form of behaviour. It may be confined to the four animals mentioned or it may be more general. If the latter, then it seems to provide strong argument for moving the insectivores up into Group II.

On other grounds, Simpson's revised classification has seemed fully reasonable, and the way in which the pattern of infancy falls mainly into three fairly clear-cut groupings to correspond with it commends it even more strongly to me. The classification, as a whole, does, however, offer a blow to Man's pride. Whether the terra-cotta figure fell from a sense of indignity suffered, therefore, or from the effort to understand it all, or whether the fall was purely coincidental, will probably never be known.



## PERSONALITIES AND EVENTS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**TO BE C.-IN-C., EAST AFRICA:**  
**MAJOR-GENERAL G. W. LATHBURY.**  
General Lathbury has been appointed C.-in-C., East Africa in succession to General Sir George Erskine, who has been conducting operations against the Mau Mau. The exact date of the hand-over will depend on the operational situation. General Lathbury, who has been Vice-Adjutant-General, War Office, since 1954, served in the Gold Coast Regiment, 1928-33.



**NOMINATED BISHOP OF CHESTER:**  
**THE RT. REV. G. A. ELLISON.**  
Bishop Suffragan of Willesden since 1950, the Rt. Rev. G. A. Ellison has been nominated for election as the Bishop of Chester in the place of the Rt. Rev. D. H. Crick. He was Domestic Chaplain to the Bishop of Winchester, 1937-39; a Chaplain R.N.V.R., 1939-43; and Domestic Chaplain to the Archbishop of York, 1943-46. He rowed for Oxford in 1932 and 1933.



**DIED ON JANUARY 11: MR. WILSON HARRIS,**  
**AUTHOR AND JOURNALIST.**  
Mr. Wilson Harris, who edited the *Spectator* from 1932 to 1953, and wrote for it under the pseudonym of "Janus," was seventy-one. In 1908 he joined the staff of the *Daily News*, becoming its diplomatic correspondent. He was M.P. (Ind.) for Cambridge University, 1945-50. Among the books he wrote is his autobiography, "Life So Far," published last year.



**DIED ON JANUARY 11:**  
**COUNTESS TOERRING-JETTENBACH.**  
An elder sister of H.R.H. the Duchess of Kent, Countess Toerring-Jettenbach, died, aged fifty. The second daughter of the late Prince Nicholas of Greece, she married Count Toerring-Jettenbach in 1934. The Duchess of Kent and her surviving sister, Princess Olga of Yugoslavia, were among the mourners at the funeral service on January 14 at Winhoering, near Munich.



**NEW CHIEF MINISTER IN JAMAICA:**  
**MR. NORMAN WASHINGTON MANLEY.**  
In the Jamaican elections the Socialist People's National Party, led by Mr. Norman Manley, O.C., gained a four-seat majority. Mr. Manley, aged sixty-one, a cousin of Mr. Bustamante (leader of the Labour Party formerly in power), was a disciple of the late Sir Stafford Cripps.



**WINNER OF THE PRESIDENT'S PUTTER: G. HUDDY (LEFT), CAMBRIDGE UNIVERSITY, WITH**  
**[P. B. K. GRACEY (RIGHT), WHOM HE DEFEATED BY 4 AND 3.**  
G. Huddy, captain of the Cambridge University team, won the President's Putter of the Oxford and Cambridge Golfing Society for the second year running on January 11, when he beat P. B. K. Gracey at Rye by 4 and 3. They are seen above with R. Oppenheimer, captain of the Golfing Society.



**WINNER OF THE BRITISH SKI CHAMPIONSHIP**  
**AT GSTAAD: N. GARDNER.**  
N. Gardner, of Sutton Coldfield, the Birmingham University Medical student, won the British Men's 1955 Ski Championship at Cstaad, Switzerland, on January 8. He was first in both the downhill and slalom races, in which his times were 48.7 secs. and 51.2 secs.



**WITH MR. CHOU EN-LAI, THE CHINESE FOREIGN MINISTER (RIGHT),**  
**DURING HIS VISIT TO PEKING: MR. DAG HAMMARSKJÖLD (LEFT).**  
Mr. Hammarskjöld, the U.N. Secretary-General, who returned to New York on January 13 from Peking after having talks with Mr. Chou En-lai about the release of the eleven American airmen held by the Chinese Communists, said "a door has been opened and can be kept open, given restraint on all sides."



**DIED ON JANUARY 14: MR. H. C. BOOTH,**  
**VACUUM CLEANER INVENTOR.**  
Mr. Booth, who was eighty-three, invented the vacuum cleaner in 1901. His first machine was on wheels, being operated from the street and later to clean the carpets inside Westminster Abbey and in Buckingham Palace. Until 1952 he was Chairman and Joint Managing Director of the British Vacuum Cleaner and Engineering Co. Ltd., which he founded after his invention.



**AT BADEN-BADEN: DR. ADENAUER, THE WEST GERMAN CHANCELLOR**  
**(RIGHT), AND M. MENDES-FRANCE, THE FRENCH PREMIER (CENTRE).**  
Full Franco-German agreement on the Saar was reached between Dr. Adenauer and M. Mendès-France at Baden-Baden on January 14. They announced that they had agreed on a new policy of closer co-operation between France and West Germany. Seen with them above is Dr. Hallstein, of the German Foreign Office.



**ELECTED M.P. FOR SOUTH NORFOLK:**  
**MR. J. E. B. HILL.**

The Government held the seat in the South Norfolk by-election, caused by the expulsion from Parliament of Mr. P. Baker, and in the result, which was declared at Norwich on January 14, Mr. Hill gained a majority of 865 over his Labour opponent, Mr. J. M. Stewart. Mr. Hill, who is forty-two, is a Suffolk farmer. The Government has not lost a by-election since it took office.



**ANOTHER PRESIDENT OF PANAMA:**  
**SENOR RICARDO ARIAS ESPINOSA.**

President Guizado, who succeeded President Remón after the latter's assassination on January 2, was impeached by the National Assembly on January 16 for complicity in the assassination and placed under arrest. The third President to be appointed within a fortnight, Senor Ricardo Arias Espinosa, is no relation to Dr. Arias, the President ousted by Senor Remón.



**THE PRESIDENT OF COSTA RICA:**  
**GENERAL JOSE FIGUERES.**

President of Costa Rica since July 1953, General Figueres blames Nicaragua for the attempt to overthrow his Government. On January 11 the Costa Rican town of Villa Quesada was seized by an armed force, stated to have come from Nicaragua. Costa Rica's complaint was investigated at emergency meetings of the Council of the Organisation of American States (see p. 125).



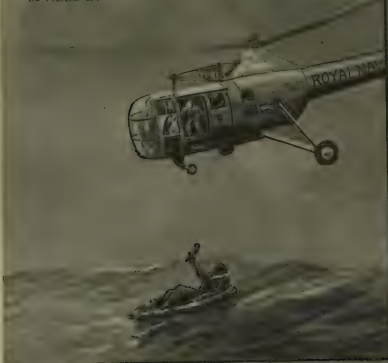
**APPOINTED TO TRANSPORT COMMISSION:**  
**MAJOR-GENERAL L. WANSBROUGH-JONES.**  
Major-General Llewelyn Wansbrough-Jones has been appointed Secretary-General of the British Transport Commission in succession to General Sir Daril Watson. General Wansbrough-Jones, who had been appointed Deputy Quartermaster-General from next month, has been allowed to retire from the Army to take up his new post with the Transport Commission.



RESCUING A MAN FROM THE SEA. THE HELICOPTER IS FLOWN OVER THE SURVIVOR AND HOVERS AT A HEIGHT OF APPROXIMATELY 25 TO 30 FT. THE CREWMAN LOWERS THE RESCUE STROP WHICH THE MAN IN THE WATER FASTENS ROUND HIS BODY.

A TYPE OF HYDRAULIC HELICOPTER WINCH.

THE DOWN-WASH FROM THE ROTOR (WHEN DIRECTLY ABOVE A SURVIVOR, FLOATING IN A LIGHT AIRCRAFT DINGHY) MAY BLOW THE DINGHY ABOUT. IT IS ADVISABLE FOR THE MAN TO GET INTO THE WATER, WHERE HE CAN MORE EASILY BE PICKED UP.

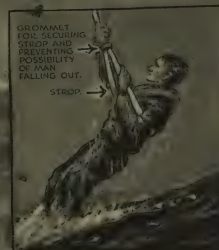


RESCUE DIRECT FROM A WRECK. WHEN RESCUING MEN DIRECTLY FROM A WRECK IT IS IMPORTANT TO LOWER THE STRETCHER SO IT IS CLEAR OF ENTANGLEMENT AND HOIST THE MEN WITHOUT THE DANGER OF STRIKING ANY OF THE SHIP'S GEAR.



CREWMAN IN THE SEA RESCUING AN UNCONSCIOUS MAN FLOATING ON THE SURFACE.

HAULING CABLE OPERATED BY PILOT.

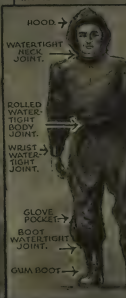


GROMMET FOR SECURING STROP AND PREVENTING POSSIBILITY OF MAN FALLING OUT.  
STROP.



TELEPHONE WIRE BETWEEN CREWMAN AND PILOT.

AIR-CREWMAN'S WATER-TIGHT IMMERSION SUIT.



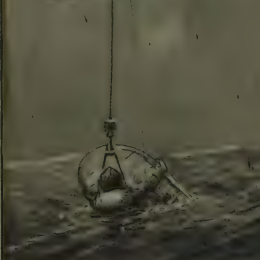
SEARCH AND RESCUE HELICOPTERS FREQUENTLY CO-OPERATE WITH LIFEBOAT CRAFT BY BRACING THE BOAT TO A WRECK THAT MAY BE INVISIBLE TO THE LIFEBOATMEN IN THE MURKY SHADOWS OF A WINTER GALE.

HELICOPTER USING RED SIGNAL LAMP.

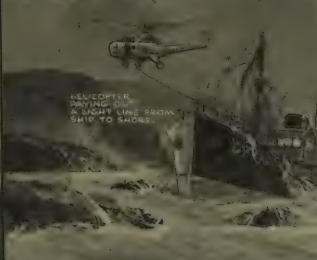


#### WRECKAGE RECOVERY.

IT IS FREQUENTLY NECESSARY TO RECOVER WRECKAGE FOR IDENTIFICATION PURPOSES.



IF A SHIP IS ASHORE ON A ROCKY COAST AND IF THE USE OF THE USUAL BOCKET APPARATUS IS INADVERTENT OR THE HELICOPTER FINDS ITS HOIST MAY FOUL RIGGING AND SO PREVENT HOISTING UP SURVIVORS DIRECT FROM THE SHIP, THEN THE HELICOPTER MIGHT BE USED TO CARRY A LIGHT LINE ASHORE SO THAT THE HEAVIER DREDGERS MAY CAN BE Hauled OUT TO THE WRECK.



HELICOPTER DROPPING LINE ASHORE TO SHIP TO SHORE.

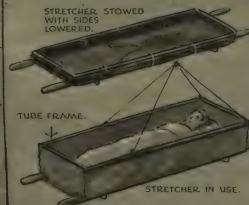
#### HELICOPTER SEARCH AND RESCUE STATIONS.



EXISTING HELICOPTER STATIONS.

IT IS SUGGESTED NEW STATIONS SHOULD BE ESTABLISHED ROUND OUR COASTS AT FAIRLY REGULAR INTERVALS.

#### THE FORD STRETCHER.



THE NEW TYPE "SCOOP" ABOUT TO PICK UP A MAN FLOATING ON THE SURFACE.



HELICOPTER LIFTING AN URGENT SURGICAL CASE FROM A DESTROYER BY MEANS OF THE FORD STRETCHER.



## THE NEW CHAMPION OF THE SHIPWRECKED: THE HELICOPTER RESCUE SERVICE, AN INTERNATIONAL

A number of recent remarkable rescues from the sea or from wrecks by means of helicopter rescue teams has brought into notice the fact that a system of co-operation between the Royal National Lifeboat Institution and certain helicopter stations has come into being. At the present time there are "ever-ready" helicopter rescue crews stationed at the following points: Manston and Prestwick (manned by the U.S.A.F.); Ford, Gosport, Culldrose, Brawdy, Looe, Looe Mouth, and Eglinton (manned by the Royal Navy), and at Thornaby (manned by the R.A.F.). At all these places there is always a helicopter ready, with a pilot and crewman

on watch, and ready to answer any emergency call. The crewman wears an immersion suit, rubber-lined, and completely watertight, so that, if need be, he can descend from the helicopter and help the man who is being rescued. When the survivor or the wreck is sighted, the helicopter is flown directly overhead, the pilot being directed by the crewman when the helicopter is immediately overhead. At this point the rescue strop is lowered and the man in the water (if he is able) fits the strop over his own body and is hauled up into the hovering helicopter. If he is injured or unable to help himself, however, the crewman descends into

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE CO-OPERATION

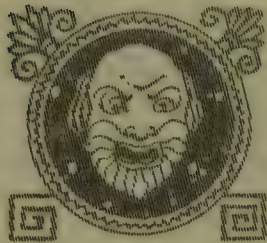
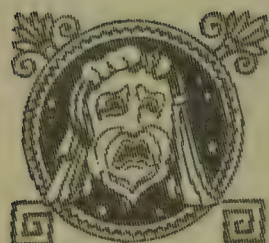
## AND INTER-SERVICES SYSTEM WHICH HAS COME INTO BEING, WITH SOME NEW RESCUE TECHNIQUES.

the water beside him, directs the pilot by means of an inter-communication telephone, and fixes the injured man into the rescue strop; and both are hauled up into the aircraft. The Royal Navy, however, have recently developed two improvements on this technique. The first is the "scoop," which has been designed and tested by the R.N. Air Station at Ford, Sussex. This "scoop," which our Artist illustrates, is a tubular frame in the form of a D with a rope net attached and it is capable of scooping a person out of the sea as the helicopter moves overhead at a walking-pace. The other new device is a new type of

stretcher for lifting serious cases from the decks of small ships. This stretcher has high canvas sides which rise when the stretcher is lifted so that the patient is sheltered and safe when being hauled up to the aircraft, whatever the weather or speed. Although this system of helicopter rescue is working extremely well, it must be realised that the helicopter is really a slow-mover and, since speed is a vital factor in all rescue operations, it is considered desirable that there should be more of these helicopter stations round our coast; and it has been suggested that these should eventually be sited at intervals of about 100 miles.

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# THE WORLD OF THE CINEMA.

## COLOURED CARMEN.

By ALAN DENT.

**T**HEORETICALLY "Carmen Jones" is utterly indefensible! All one's instincts loudly protest against Bizet's masterly opera, "Carmen," having its nineteenth-century Spanish libretto—so cunningly devised by Meilhac and Halévy out of Mérimée's

### OUR CRITIC'S CHOICE.



DOROTHY DANDRIDGE AND HARRY BELAFONTE IN A SCENE FROM "CARMEN JONES," THE FILM WHICH IS DISCUSSED BY MR. DENT ON THIS PAGE.

In selecting Dorothy Dandridge and Harry Belafonte as his choice for the outstanding film actor and actress of the fortnight, Mr. Dent writes that they "make a wholly admirable pair as Carmen and Joe—the film-variants of Carmen and Don José in Bizet's masterly opera. Professional voices cope with the actual singing of these two parts. Partly as a result of this fact, both Miss Dandridge and Mr. Belafonte are able to give far more variety, energy and vivacity to Carmen and Joe than they are normally given in the opera-house. Her interpretation is greatly helped by her youth and slenderness (which are not exactly the first qualities that leap to mind in connection with stage Carmens); and his grim and terrible face in the murder-scene at the end will long stay in the memory."

brilliant brief novel—turned into a Negro soap-opera. Such a thing, at least, we were led to anticipate before we went to see it. Carmen's cigarette-factory in Spain was to be changed into a parachute-factory in Florida to-day. Don José, the young soldier she was to beguile from duty and virtue to prostration and ruin and murder, was to be plain Joe. And so it went on.

The invitation to see this film had a cast-list and a synopsis which made the venture more and more uninviting as one gazed upon it. Our old braggart friend Escamillo, the bull-fighter for whom Carmen left Don José in the dangerous lurch, was turned—with an ingenuity too cute to be wholly contemptible—into a prizefighter called Husky Miller. Dear little Micaela, who sings unavailingly to the hero of home-ties and domesticity, had become Cindy Lou (the very sound of the name promising nothing more deeply lyrical than the chocolate-coloured coons of the music-hall could command). Those uninhibited ladies, Frasquita and Mercedes, and those bullring-side gallants, Dancairo and Remendado—their names utterly evocative of Iberian romance in my boyhood—had been uncompromisingly altered respectively to Frankie and Myrt, Dink and Rum.

The synopsis was completely merciless on the same lines. We were to see Cindy Lou visit a parachute-factory outside Jacksonville to say good-bye to Joe, who is off to a flying school to become a pilot. Into the canteen sweeps Carmen Jones, "who makes no pretence of the fact that it's Joe she's after." When a fight breaks out between Carmen and one of the factory girls, Sergeant Brown, who has been attracted by Cindy Lou—such is the relegation of that dashing white sergeant, Morales!—maliciously puts Carmen in Joe's custody with instructions to deliver her to the distant Masonville jail. On the way Carmen uses all her wiles to persuade Joe to run away with her, but unavailingly. "When the jeep in which they are travelling gets bogged," Carmen tells Joe that they can proceed by train to Masonville. But instead she leads him to her grandmother's house in her native village, where he finally yields to her enticements. Next morning Joe finds that his prisoner has fled.

So far, it seems, so bad. And the dramatic climax of the famous story

sounds—it must be admitted—like the sheerest cinematic bathos and commonplace:—"Joe runs away with Carmen to Chicago where, living in a miserable tenement room, he successfully eludes the Military Police. Soon Carmen, bored and penniless, goes to the gymnasium to borrow money from her friend Frankie [our friend Frasquita!]. On seeing her, Husky Miller, delighted, entreats her to stay, offering her furs, jewellery and every possible luxury. Carmen refuses and returns to Joe. Suspicious because Carmen has been away so long and has brought back so many groceries [italics mine!], Joe flies into a temper, driving Carmen away and straight into Husky's arms."

In practice, nevertheless, it has to be admitted that "Carmen Jones" is almost completely defensible. The all-important first fact in the film-production's favour is that Bizet's wonderful score is kept intact and unaltered (practically complete except for the three entr'actes). Next in importance is the fact that the musical reproduction is very fine and that the singing is worthy. (We hear the voices of Le Vern Hutcherson, Marilyn Horne, and Marvin Hayes singing the respective parts of Joe, Carmen, and Husky for Harry Belafonte and Dorothy Dandridge and Joe Adams. On the other hand, Pearl Bailey—a kind of loud and dusky echo of Ethel Merman—gives her own voice to her capital performance of Frasquita-Frankie.)

Third but not least in importance is the fact that—and under the immediate impact of this thoroughly well-done thing—we capitulate in next to no time

to Oscar Hammerstein's drastic transposition of the opera from Spain circa 1875 to Florida to-day, from Seville to Chicago; and to Otto Preminger's no less drastic direction of this transmogrification. Rather to my own surprise, I myself yielded to the seductions and the sheer Negro exuberance and vitality of "Carmen Jones" in rather less time than



"IT IS THE ONLY FILM-OPERA I HAVE EVER SEEN WHICH IS, IF ANYTHING, TOO SHORT BY HALF-AN-HOUR": "CARMEN JONES" (20TH CENTURY-FOX), SHOWING A SCENE FROM THE FILM IN WHICH FRANKIE (PEARL BAILEY) TRIES TO PERSUADE CARMEN (DOROTHY DANDRIDGE) TO JOIN HUSKY MILLER. (LONDON PREMIERE AT THE ODEON, MARBLE ARCH, ON JANUARY 6.)

it took Joe to give in to Carmen's wiles. Probably I shall always prefer little Spanish boys in the opening scene singing "When the soldiers march along" to the film's piccaninnies singing:—"Carmen Jones is gwine to jail." Undoubtedly I shall never quite get used to Carmen in her Habañera coming away with the sentiment:—

You go for me,  
And I'm taboo—  
But if you're hard-to-get  
I go for you!—

which seems to me much more regrettable than the already famous top-line of the famous Toreador's Song:—"Stand up and fight until you hear the bell!" Possibly, too, I shall go on wincing when Joe, in the lyrical anguish of the Flower Song, is heard protesting of his enchantress that "like all the rest she's just a dame," and when in the last quarrel of all he rounds on his woman of destiny to call her a "double-crossin' tramp."

But I have never, on the other hand, known Frasquita's song "go" better than it does in Miss Bailey's delightfully forthright rendering:—

Beat me that rhythm of a drum  
[three times]—  
And I don't need no tune at all.

Similarly, first-rate singing and playing makes the second-act Quintet go most exhilaratingly:—

Whizzing away along the track  
Clickety-clack, clickety-clack . . .

in a train which will take only half a day to deposit all five of them a thousand miles away. Nor has the third-act Trio in which Carmen draws the fateful Nine of Spades in the fortune-telling been more striking in all my experience of the opera in the opera-house.

My first-favourite among Americans, Mr. John Mason Brown, once brought himself into near-disgrace by declaring that "Carmen" was the only full-dress opera that was not half-an-hour too long. He found few but myself—among dramatic critics at least—to agree with him. Of this cinema version, "Carmen Jones," let me say that it is the only film-opera I have ever seen which is, if anything, too short by half-an-hour.



"THE MUSICAL REPRODUCTION IS VERY FINE AND THE SINGING IS WORTHY": "CARMEN JONES," PRODUCED AND DIRECTED BY OTTO PREMINGER AND PRESENTED IN CINEMASCOPE, SHOWING A SCENE FROM THE FILM IN WHICH JOE (HARRY BELAFONTE) IS ORDERED TO TAKE CARMEN (DOROTHY DANDRIDGE) TO JAIL AT MASONVILLE AND SHE ESCAPES BY JUMPING ON A MOVING GOODS TRAIN, WITH JOE IN PURSUIT.

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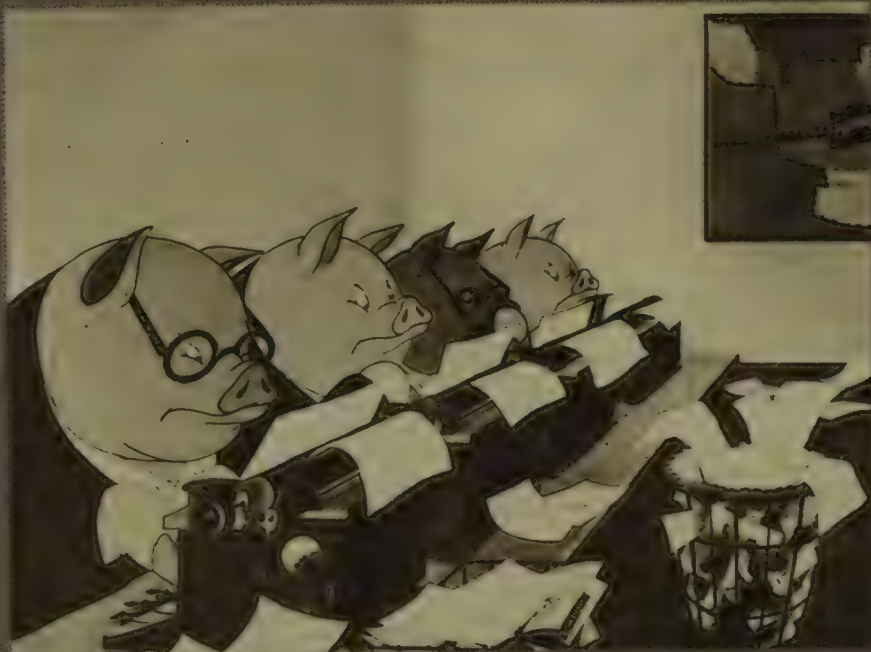




DRIVING OUT THE OWNER OF MANOR FARM: THE ANIMALS, DISGUSTED BY THE CRUELTY AND DRUNKEN INEFFICIENCY OF FARMER JONES, REVOLT AGAINST HIM.



UNDER THE NEW RÉGIME RULES FOR ANIMAL BEHAVIOUR ARE PAINTED ON THE BARN: THE GREATEST OF THEM IS "ALL ANIMALS ARE EQUAL."



THE PIGS TAKE OVER CONTROL: THE NEW MASTERS, UNDER WHOSE RÉGIME "ALL ANIMALS ARE EQUAL—BUT SOME ARE MORE EQUAL THAN OTHERS."



UNDER THE SHADOW OF PIG-BROTHER: NAPOLEON AND SQUEALER, WITH THE AID OF TWO OF THEIR SPECIALLY-TRAINED DOGS, RULE THE ROOST.



THE RICH PIG AT HIS TABLE: NAPOLEON SUPS OFF THE FRUITS OF THE INDUSTRY OF THE HARD-WORKED ANIMALS ON THE FARM.



BOXER, THE CART-HORSE, COLLAPSES FROM OVERWORK, TO THE DISTRESS OF BENJAMIN, THE DONKEY. LATER, THE PIGS SEND BOXER TO THE KNACKER.

# ORWELL'S POLITICAL SATIRE AS THE FIRST BRITISH FULL-LENGTH ANIMATED CARTOON: SCENES FROM "ANIMAL FARM."

"Animal Farm," the cartoon film based on George Orwell's famous political satire of the same name, had its London première at the Ritz, Leicester Square, on January 13. This film, which is the first British full-length cartoon, was shown in New York before it was seen in England. It is presented, in Technicolor, by Louis de Rochemont, and produced by Halas and Batchelor. Apart from the ending of the film, which allows a glimmer of hope where Orwell saw none, the cartoon keeps to the story of how the pigs established a dictatorship after all the farm animals had revolted against the drunken cruelty and inefficiency of

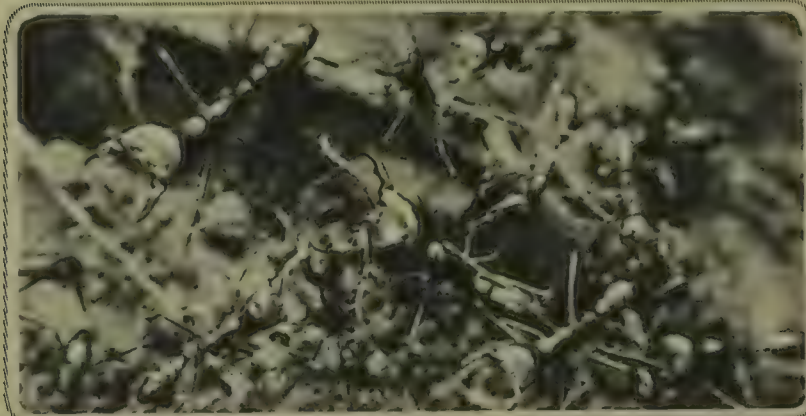
Farmer Jones. The late George Orwell wrote "Animal Farm" at a time when everybody was praising Russia's wartime victories to remind people of what stuff Stalinism was really made. The revolution is carried out by a sinister boar, Napoleon (who is Stalin), helped by Snowball (Trotsky). Napoleon, with his O.G.P.U. of trained dogs drive out Snowball, and helped by pig Squealer he sets up his dictatorship. The film of "Animal Farm" took three years to produce in London and Gloucestershire, and consists of 750 scenes and about 300,000 colour drawings. It is distributed by Associated British-Pathé, Ltd.



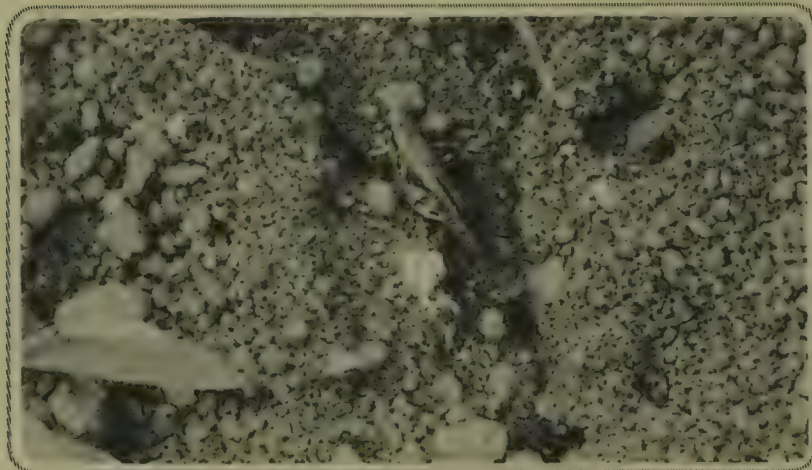
## THE DRIVER ANTS' IRRESISTIBLE MARCH, AND A LIVING BRIDGE: WEST AFRICAN INSECT LIFE.



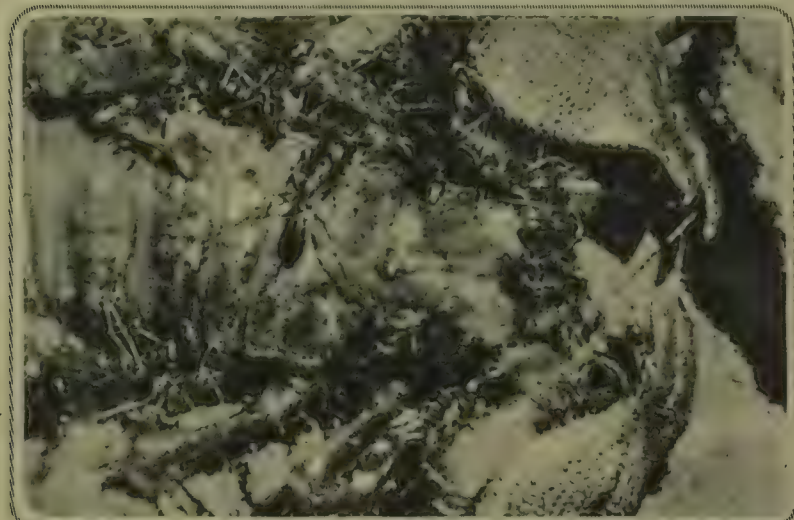
CROSSING A BUSH PATH: A COLUMN OF DRIVER ANTS (*DORYLUS NIGRICANS*). THE SANDY WALLS CAN JUST BE DISTINGUISHED ON EITHER SIDE OF THE COLUMN.



IN AGGRESSIVE ATTITUDES: FEROCIOUS SOLDIER DRIVER ANTS SEEN IN A CLOSE-UP PHOTOGRAPH DISPLAYING THEIR HUGE MANDIBLES.



IN THE WAKE OF A COLUMN OF DRIVER ANTS: THE REMAINS OF A GRASSHOPPER, WHICH WAS QUICKLY OVERWHELMED AND EATEN ALIVE.



IN THE PATH OF A FORAGING PARTY AND QUICKLY KILLED BY THE ANTS: AN IMPERIAL SCORPION COVERED WITH SOLDIER ANTS.

AN expedition jointly sponsored by the London Zoo and the Television Service returned recently from three months of filming and collecting rare birds and animals in the West African forest. Some of the animals captured, and films taken during the expedition, have been shown in a series of television programmes produced by David Attenborough, who took part in the expedition himself. Mr. Attenborough thinks that perhaps the most terrifying of all the creatures they encountered were the driver ants, of which photographs, taken from a film, appear on this page. These insects march in well-ordered columns, reputedly miles long, with blind ferocious soldier ants about half-an-inch long flanking each side. They never have permanent nests and carry their grubs and eggs on the march with them. At the head of the column the ants fan out and forage over an area of almost an acre. All the living creatures in this area—including tethered goats or dogs—will be attacked unless they can get away quickly. Small creatures have no chance at all and are quickly overwhelmed, the column leaving in its wake a trail of skeletons picked clean. Though they are so common, their itinerant mode of life makes them difficult to study and much of their biology

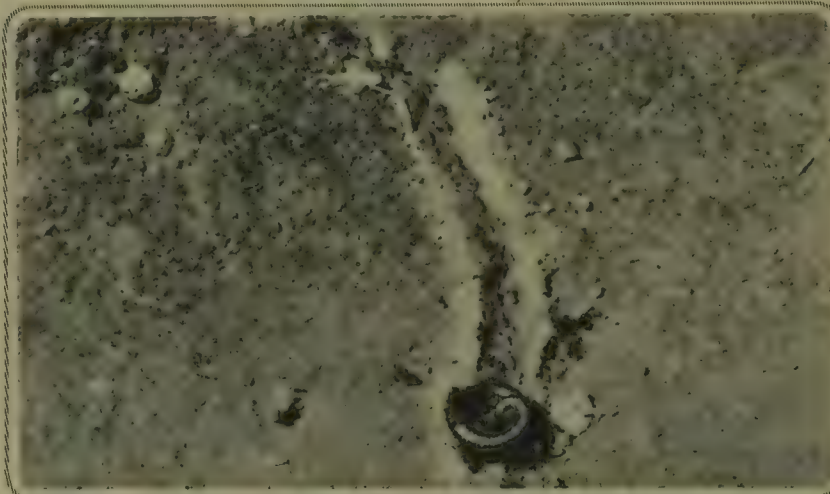
Reproduced by courtesy of the B.B.C. Television Service.



A CLOSE-UP VIEW OF ONE OF THE COLUMNS OF DRIVER ANTS, SHOWING THE SANDY WALLS ON EITHER SIDE GUARDED BY SOLDIER ANTS.



WATCHING FROM A LEAF CROSSING PART OF THE ANTS' DRIVE: A FLY (*BENGALIA*) WAITING TO WREST A SUCCULENT MORSEL OF FOOD FROM AN ANT.



CURLED IN THE CENTRE OF A DRIVER ANT CHANNEL: A GIANT MILLIPEDE WHICH ESCAPED UNHARMED, PROBABLY ON ACCOUNT OF ITS PUNGENT SECRETION.



A LIVING BRIDGE: RED TREE ANTS BRIDGING A GAP BETWEEN A LEAF AND A BRANCH. THESE ARE AMONG THE FEW INSECTS WHICH ARE MORE THAN A MATCH FOR THE DRIVER ANTS.

is still unknown. The queens of the species are extremely rare and only one or two specimens have ever been found. In order to film these ants the members of the expedition protected themselves by wearing rubber boots thickly covered with grease and salt, which the ants were unable to climb over. A column of the ants marched into a hut in which the expedition were keeping their collection of reptiles and killed two large snakes and ate alive a lizard and some scorpions; and they would have destroyed the expedition's whole collection of birds in a neighbouring hut if they had not been turned back in time with burning petrol.



# FROM FAR AND NEAR: SOME UNUSUAL ITEMS, AND INVENTIONS, RECORDED BY THE CAMERA.



WEARING AN AISLE-LONG TRAIN WHICH WEIGHED 100 LB.: A BRIDE IN A ROMAN CATHOLIC CHURCH IN NEW JERSEY, U.S.A. THE 75-FT. BRIDAL TRAIN WAS MADE OF TULLE AND LACE AND HAD A REMOVABLE SATIN LINING.



A WHICH-WAY PUZZLE: THE REAR OF THE NEW FUTURA CAR, BUILT BY THE LINCOLN-MERCURY DIVISION OF FORD MOTORS, SEEN AT THE CHICAGO AUTO SHOW. THE CAR, WHICH WAS BUILT IN ITALY, IS ALMOST NINETEEN FEET LONG.



LEARNING TO DRIVE A CAR FROM A MODEL: M. ANDRÉ DERIAZ DEMONSTRATING THE DEVICE HE HAS DEVELOPED. M. Deriaz, of Switzerland, has developed (with a colleague) this device for learner-drivers. The controls, the same as those in a standard car, operate a model car and faults are registered automatically.



FOR DIALLING LONG-DISTANCE CALLS AND SEEING THE COST: A GERMAN TELEPHONE CHARGE INDICATOR. The German postal authorities are in the process of switching to a dialling system for long-distance calls. Subscribers will be able to learn the cost of the call from the built-in meter.



SEARCHING FOR THE QUEEN'S LOST WRIST-WATCH: A MINE DETECTOR SQUAD AT WORK AT SANDRINGHAM. A mine detector squad of the Royal Engineers went to Sandringham on January 13 to help to search for a watch which was lost by the Queen while she was walking back to Sandringham House with the Queen Mother. The watch was given to the Queen in 1938, when she was Princess Elizabeth, by President Lebrun of France.



ELECTRIC FENCING IN VENEZUELA: STUDENTS AT THE "ESCUELA MILITAR," IN CARÁCAS, USING AN ELECTRIC RECORDING MACHINE WHICH REGISTERS THE SCORE OF HITS. Venezuela's military academy in Carácas, the "Escuela Militar," has introduced a new electric recording machine which registers "hits" by fencing students instantaneously. The machine, of French design, works



THE FENCING SCORER: A STUDENT AT THE "ESCUELA MILITAR" SHOWS THE WIRES FROM THE ELECTRIC RECORDING MACHINE RUNNING THROUGH HIS SLEEVE. with wires attached to the fencers which, it is claimed, do not interfere with play. A red or white light indicates which fencer has scored. The machine is said to provide an accurate method of keeping the score.



# THE WORLD OF THE THEATRE.

## IN THE TEST-TUBE.

By J. C. TREWIN.

DR. LESLIE HOTSON, in his thorough way, has been seeking new interpretations in "Twelfth Night." Among the lines he takes—and he takes very many—is Sir Toby's arrangement with Sir Andrew: "We'll call thee at the cubiculo: go." For Dr. Hotson this is one of Shakespeare's gibes fitted to the presumed occasion of the play: Queen Elizabeth I.'s Twelfth Night entertainment of

Cottage, which has generally managed to get along, though there have been ominous gaps. In its day it has sent many worthy productions to the West End; and I can remember, when I first came to London, going out to Swiss Cottage, making that north-west passage on an oppressive summer night, to find "Vessels Departing," an early play by the young Welshman, Emyln Williams: Flora Robson coped with the emotional alarms of an Anglo-Egyptian. That was not an Embassy triumph, but it would have seemed remarkably good in recent months, when we have had several very limp plays indeed.

The Embassy programme-pack is among the thickest in my collection. It summons innumerable train journeys, or (in later years) walks down the long swoop of Fitzjohn's Avenue. And the names? Joyce Bland as the Duchess of Malfi; James Mason as Hannibal; a modern-dress "Cæsar"; the flight (in "Father Malachy's Miracle") of a raffish dance-hall from an Edinburgh street to the tip of the Bass Rock; "No Room at the Inn," when we swam in tears; the first night—a collectors' piece—of "Worm's Eye View"; O'Casey's Dubliners on the Bridge of Vision; "Smith in Arcady," by the then unfashionable N. C. Hunter; Michael Redgrave in "The Father": we are still only in 1949, and the programmes have hardly been shuffled. . . . Now there is another new management, and we can hope that Swiss Cottage may yet blossom in the old style.

This has become a cosmopolitan district. The Embassy's biggest popular success has been "The Golden Door," Sylvia Regan's sentimental piece about Jewish life on the lower East side of New York. It actually achieved 123 performances during 1949-50: something that does not happen, as a rule, in a test-tube. No doubt the new management may hope for a similar response to "The World of Sholom Aleichem." It is a very strange evening: a triple bill based upon the work of Sholom Aleichem (Sholom Rabinovich), who wrote about life in the Jewish communities of the Ukraine, and who has been called "the Jewish Dickens." Arnold Perl has adapted three short tales with intermittent effect. It is as though a light were flashing on and off, and never giving a steady glow for longer than a few moments. The result is a kind of message in Morse, and sometimes an alarmingly verbose message: the plays have a trick of anxious repetition. Even so, we cannot be cynical about Sholom Aleichem's good-nature. The plays may not wholly thaw us, but they are abundantly warm-hearted.

First, there is the world of folk-lore, "A Tale of Chelm." It is a village of amiable foolishness that corresponds, I suppose, to our Gotham whose men went to sea in a bowl. They also built a hedge around the cuckoo, and drained a pond to get at the moon. (The inhabitants of Chelm, told that it would be easier to slide trees down the mountain-side than to carry them down, excitedly lugged back those they had



A NEW PLAY BY MICHAEL BURN WHICH OPENED AT THE NEW THEATRE ON JANUARY 12: "THE NIGHT OF THE BALL," SHOWING A SCENE FROM THE PLAY, WITH (L. TO R.) LADY YARMOUTH (GLADYS COOPER), SIDNEY WILLIS (EDWARD MULHARE) AND JULIAN LOVELL (TONY BRITTON).

Don Virginio Orsino at Whitehall before an important audience: "For the courtier's common vice—of pretending to great 'inwardness' at Court—he [Shakespeare] will have a neat stroke: Sir Toby will make an offhand appointment with Sir Andrew at the *Cubiculum*, or Privy Chamber: 'We'll call thee at the Cubiculo: go.'"

Agreeable, certainly. For other commentators "cubiculo" has been "bedchamber," or an affected word for a small room, or simply Sir Andrew's room. I am afraid that my own interpretation will hardly suit the academic. When Sir Toby speaks, I feel instinctively that he and Andrew will be meeting that night in one of Illyria's outer-circle theatres, probably called the New Cubicle, some remote hutch where the enigmatic Pigrogromitus, with the Vapians, will be in high feather.

In London now we are summoned less frequently than of old to these small theatres, these cubicles, these test-tubes. Outer-circle productions are sporadic. Their numbers have lessened. One or two theatres run on gallantly. Nothing can rust the joints of the "Q," and nobody has yet called it the New Q, a style that, maybe, would be hateful to the ear of Kew Bridge. Some other names have slipped for a while from the lists, though they may always flick up again as the Even Newer So-and-So, and we may once more wind ourselves up that corkscrew stair, or plod hopefully among the massive mansion flats on the way to—who knows what?

I have enjoyed many nights in these clefts and coigns. Some of the other nights I have forgotten, and perhaps it is as well, though the strange plight of the man-with-amnesia who was really (you remember) a flour-miller from Yeovil, returns to me now and then in dream; and there was another play—totally incomprehensible without a detailed crib—that was said to be one of the subtlest works of the American theatre.

Still, there have been good things. I shall wait a renewed call to duty at the Cranny or the Nook. One of the most renowned try-out theatres, too big to be in the quart-in-pint class, is the Embassy at Swiss



PLAYING THE HESITANT WIDOW IN A BEAUTIFULLY-DRESSED AND ELABORATE PRODUCTION: WENDY HILLER AS MRS. TOLLE-MACHE IN A SCENE FROM "THE NIGHT OF THE BALL"; WITH HER IS ROBERT HARRIS AS SIR RICHARD ALLEYN. THE PLAY IS DIRECTED BY JOSEPH LOSEY AND THE DÉCOR IS BY LOUDON SAINTHILL.

already moved.) The play, concerned solely with the comings-and-goings of a foolish tailor and a bewildering goat, would have been happier on the first night with the music that should have accompanied it. This, owing to faulty apparatus (which the compère, David Kossoff, suggested had been made in Chelm) remained silent, and Alfie Bass—who got through the ordeal amusingly—had to dance about in unaccompanied mime.

In the second play, "Bontche Schweig," we are at the heavenly Judgment of a wan little man (again Alfie Bass) who, in spite of a life as grim as one could have upon earth, has never uttered a word of anger. He is offered (in Kipling's phrase) "anything in Heaven's gift that he might command," and all he asks for is a hot roll daily, with fresh butter. The anecdote is dangerously slight; we shall remember it less for the tale than for Sam Wanamaker's beautiful lighting, Heaven's clear gold and white and luminous blue: a small miracle that itself would make a visit to the Embassy worth-while.

The last piece, "The High School," runs on and on. Little Moishe must have a High School education, but how is he to get it when the Gentiles are squeezing out the Jews? Fortunately, he has a determined mother, not to speak of a father, a happy chaos of contradictions, who always reaches the right idea at last. The father is Meier Tzelniker, with those firm outflung gestures, and the tones in which pleading, expostulation, and astonishment are churned round and round into surprising vocal shapes. The mother is Miriam Karlin; a quieter dynamo. Ten minutes would be splendid; after twenty we fidget. The play, does not suggest; it insists. For all that, we do not want to leave the people in mid-air.

The programme does show that, after eighteen months of ramshackle go-as-you-please, we are likely again to see a producer's hand at the Embassy. It may be that, once more, we shall come up from the Underground, or hurtle down Fitzjohn's Avenue, with hope at its spring. I shall be disappointed if they call the place the New Embassy; but at present, happily, there seems to be no fear of that.



THE REVISED EDITION OF "INTIMACY AT 8.30" AT THE CRITERION THEATRE: ONE OF THE MOST AMUSING OF THE NEW NUMBERS, "WE CAME UP FROM MUMMERSSET," WITH JOAN SIMS, RON MOODY, JOAN HEAL AND HUGH PADDICK AS MEMBERS OF THE FARMING FAMILY OF THE B.B.C. SERIAL PROGRAMME WHO APPEAR AS "THE STARCHERS."

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"NEW BALLETS" (Covent Garden).—Frederick Ashton's "Rinaldo and Armida," with Svetlana Beriosova, and "Variations on a Theme of Purcell," have now entered the Covent Garden repertory. (January 6.)

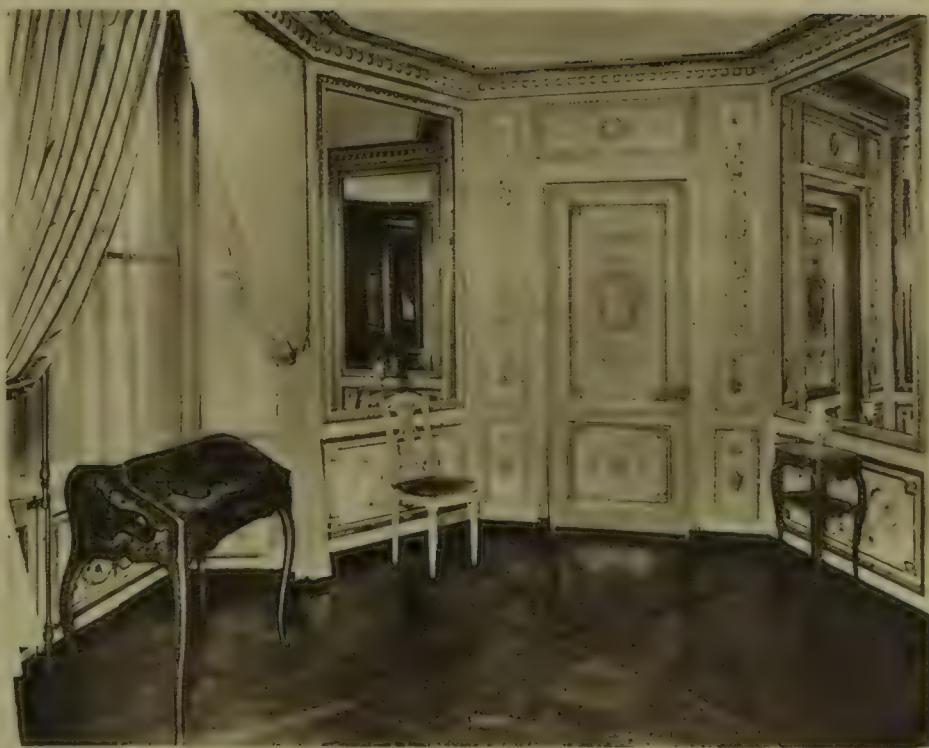
"THE WORLD OF SHOLOM ALEICHEM" (Embassy).—Sholom Aleichem was a real personage, Sholom Rabinovich, who was born at Pereiaslav, Russia, in 1859. He was "the Jewish Dickens": what we have at the Embassy is a triple bill of three sketches based on his work, and roughly linked by a garrulous bookseller. They can be trivial and verbose; but the evening has its shrewd and touching passages. Such players as Miriam Karlin, Meier Tzelniker, and Alfie Bass have a strong attack; and Sam Wanamaker's lighting of the second scene, "Bontche Schweig," aids a beautiful composition in gold, white, and blue. (January 11.)

"THE NIGHT OF THE BALL" (New).—A curiously over-elaborate piece that depends on mood rather than action, and hardly comes off. I will return to it next week. (January 12.)





PURCHASED WHEN PART OF LANSDOWNE HOUSE WAS DEMOLISHED IN 1931: THE DINING-ROOM, BUILT BETWEEN 1765-68 FROM DESIGNS BY ROBERT ADAM. THE NICHES, WHICH ONCE HELD CLASSICAL STATUES, NOW CONTAIN CASTS.



A BOUDOIR FROM THE HÔTEL DE CRILLON, PARIS, OF THE LOUIS XVI. PERIOD (1774-93), WITH PAINTED DECORATION ON A BLUE GROUND. IT WAS PRESENTED ANONYMOUSLY TO THE MUSEUM IN 1944.



THE SALON OF THE HÔTEL DE TESSÉ, QUAI VOLTAIRE, BUILT BETWEEN 1765-68 BY PIERRE NOËL ROUSSET: A DISTINGUISHED FRENCH INTERIOR WHICH WAS PRESENTED BY MRS. HERBERT N. STRAUS IN 1942.



AN INTIMATE PANELLED CIRCULAR ROOM OF THE LOUIS XVI. PERIOD (1774-93), WITH FINE CARVING AND BALANCING MIRRORS AND NICHES, FROM AN HÔTEL IN THE COURS D'ALBRET, BORDEAUX, PRESENTED BY MRS. HERBERT N. STRAUS IN 1943.

## EUROPEAN ROOMS IN AMERICA: 18TH-CENTURY INTERIORS IN THE METROPOLITAN MUSEUM OF ART, NEW YORK.

THE great American Metropolitan Museum of Art, New York, last autumn opened thirty galleries devoted to European decorative art since the Renaissance, and four outstandingly important English and French period rooms of the eighteenth century. British readers will be particularly interested by the dining-room of Lansdowne House, Berkeley Square, which was purchased for the Museum out of the Rogers Fund in 1931, at the time when the great London mansion of the Marquess of Lansdowne was partially demolished. Nine niches in the noble dining-room were originally designed to house part of the famous Lansdowne Collection of sculpture, which was dispersed in 1930. They are now occupied by patinated casts of classical subjects. The little mirrored boudoir from the Hôtel de Crillon, Paris, was probably originally intended as a bathroom. The

*Continued opposite.*



A PANELLED ALCOVE, WITH GILDED CARVING ON A GREY PAINTED GROUND; FRENCH, SECOND QUARTER OF THE EIGHTEENTH CENTURY, PRESENTED BY MR. J. PIERPONT MORGAN IN 1906. THE BUST OF LOUIS XV. BY LEMOYNE (1704-1778), SIGNED AND DATED 1757, WAS THE GIFT OF MR. GEORGE BLUMENTHAL IN 1941.

*Continued.]*  
Hôtel de Crillon is one of the best-known architectural features of Paris. It was named after the Comte (later Marquis) de Crillon, who acquired it in 1788 after the death of its previous owner, the Duc d'Aumont. Crillon's daughter, the Duchesse de Polignac, inherited the house, and it remained in the Polignac family until it was altered to form a public hotel. Much of the eighteenth-century panelling was then dispersed, and the boudoir was acquired and taken to America. The Salon of the Hôtel de Tissé was the principal room on the main floor of the hôtel, which was built between 1765-68 by the architect, Pierre Noël Rousset, for the widowed Comtesse René de Tissé, whose son married Adrienne de Noailles, an aunt of Lafayette and the friend and correspondent of Thomas Jefferson. The sculptural overdoors are modelled in plaster to suggest marble. The *commode* of ebony and black and gold lacquer, shown in front of the mirror and the matching *secrétaire*, were made by Riesener for Marie-Antoinette; and were a bequest of Mr. William K. Vanderbilt in 1920. The circular panelled room from Bordeaux is typical of the elegance which frequently characterises eighteenth-century Bordeaux interiors. The panelled alcove with gilded carving on a grey painted ground is of unknown provenance and appears to have been part of a larger interior. The bust of Louis XV. by J. B. Lemoyne was given by that King to Mme. de Pompadour.

*By courtesy of the Metropolitan Museum of Art.*



## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

THE worst of trilogies, and indeed of any story with a sequel, is that by the time the next volume comes out, only the author has a firm grasp of the one before. This is, of course, a temporary drawback—if the tale survives; meanwhile, it is a vulgar kind of snag, felt by all readers, but, as it were, unknown to criticism. For there is nothing brilliant or profound in simply saying one has forgotten what happened last time. Yet it may be worth while to say the opposite—if an occasion should arise, as it has done delightfully with "The Two Towers," by J. R. R. Tolkien (Allen and Unwin; 21s.). "The Fellowship of the Ring," which was the first part of this fairy epic, will have slipped no-one's memory: for the vulgar, but only sufficient reason that it has not had time. Part Two must have been waiting in the wings, ready to make its bow, while we were just beginning to look forward to it.

Which, if so, was a first-rate plan. And yet this fascinating and endearing work would have had far more than the usual chance of being remembered anyhow. And I won't now reopen the debate on whether its originality, its charm, its scope, and, above all, its wonderful inventiveness, add up to a "great book." But whatever the status of the first volume, this one is not at all inferior; and it has more excitement.

The general theme is an all-out attack on the free world, by the Dark Lord of Mordor, "where the shadows lie." The special theme is his One Ring: that evil talisman, which had been lost for ages till this very hour. If he recovers it, there is no hope. If not, then the alliance and last stand of the free peoples—dwarfs, hobbits, elves and men—has at least half a chance. The hobbits are Professor Tolkien's own invention. They are a quiet, bucolic little race, smaller than dwarfs, fonder of eating than of derring-do; yet it was Bilbo Baggins who discovered the One Ring, and now his nephew Frodo is the Ring-Bearer. And he is heading desperately for Mordor, for the Cracks of Doom. There only can his fearful burden be destroyed—under the Dark Lord's very eye; and all the hosts of wickedness are on his trail. He had companions at an earlier stage, but now that fellowship is broken. One of the company played false; two have been seized by Orcs, the rest are chasing them, and Frodo has slipped off with his devoted Sam. It is impossible to follow them all up; but it won't do to pass over the Ents, their new auxiliaries. These giant "shepherds of the trees" are themselves immemorial and treelike: very slow starters, terrible when roused, and, like the hobbits, an appealing breed. Only the writer's elves (and his romantic Heroes) have a cardboard touch; but this time they are less in evidence. And the suspense is cruel.

## OTHER FICTION.

"Sweet Thursday," by John Steinbeck (Heinemann; 12s. 6d.), offers a different kind of fairy-tale—light, modern, infinitely sweeter. In fact, so sweet that only a disreputable milieu, a lot of comic byplay and uncommon skill could have preserved it from the saccharine. But the author never puts a foot wrong; this is his native heath, and he is far less trustworthy on safer ground.

After the war, Cannery Row, like other places and communities, has a moral hangover. It is the same, yet not the same. Its canneries are void and mute; they "fought the war by getting the limit taken off fish and catching them all." Lee Chong, the indispensable Lee Chong, has gone to sea; and the new storekeeper, Joseph and Mary Rivas, is a predestined crook. Dora has died; her girls "put on a lady-drunk," mourned her like coyotes, and are now managed by her sister Flora (commonly known as Fauna), who, in the intervals of trade, has turned the Bear Flag into a kind of finishing school. She ran a Midnight Mission in the past; and this, too, is a social service. But the really grave change is in Doc, everyone's angel, oracle and sucker, who has lost his *joie de vivre*. He can't think why; and he seeks refuge in a scientific paper, to be entitled "Symptoms in Some Cephalopods Approximating Apoplexy." If he could just get down to it—but some hold that he never will. Some, even, daringly suggest that he requires a wife. And Fauna has the very girl: Suzy, her new recruit, who is a dead loss to the Bear Flag, and might so easily be coached for its gold star of matrimony. But it takes more than coaching, more than an outside party at the Flop-house, more, even, than the power of love. . . . And it is all a great joke and a sentimental beanfeast.

"The Regent's Candlesticks," by Elisabeth Kyle (Peter Davies; 10s. 6d.), cannot be called a thriller; it has the elements, but not the aura. Perhaps "romantic adventure" would suit it best. The year is 1956; at South Kensington, the Brunswick Treasure is on view—and this reminds Niel Ormond of his stay in Hanover after the war, when he was billeted in a forlorn old Schloss, and saw a pair of candlesticks designed for the Prince Regent. Niel had forgotten the whole story; but now his uncle, more addicted to the Regency than to the modern world, sends him to make an offer for them. At Hagedorn, that "grim toy" on the forest's edge, he finds the old Count and his son sunk in the forthcoming elections, avid for power, agog to change their treasure into cash. Yet the visitor is patently not wanted. There is something wrong: something to do with little Julie, who had an unknown trouble, and has disappeared. Something, perhaps, to do with the State forest, and with Hitler's Reich. . . . It is a love-story, of course. Also, it is a vivid, atmospheric little drama.

"One Down and Two To Slay," by Henry Brinton (Hutchinson; 9s. 6d.), gives us a problem-cum-adventure-story. Like "Death to Windward"—in fact, rather too like it; but such tales are agreeable and rare. John Strang, the Socialist M.P., is still "messing about in boats," and fishing people from the drink: this time Will Farren and his wife, who have been run down by a ship that didn't stop. They are both novelists: Will an unprosperous Adonis, Janet a fascinating *laide* and a best-seller. And they seem admirably matched—till, suddenly, they treat their guest to an embarrassing, ignoble row. The next event is a clear case of wife-murder. But Strang is not deceived; he dogs his private suspect through a tin-mine, called Wheal Mary Jane, and out to sea again for the last act. Briefly, the mixture as before; but a nice blend of murder, sentiment and entertainment.—K. JOHN.

## BOOKS OF THE DAY.

## PIONEERS; AND MOUNTAINEERS.

READERS of Mr. George Millar's two earlier books, "Maquis" and "Horned Pigeon," will approach his latest, "Orellana" (Heinemann; 18s.), with lively anticipation. They will not be disappointed. Mr. Millar, as those who are familiar with his war record will know, is a man of no inconsiderable personal courage. "Orellana" is a story of the courageous leader of a group of men whose courage and endurance can scarcely ever have been matched. Francisco de Orellana was one of the band of Castilian gentlemen who, incredibly small in numbers, but incredibly endowed with courage and resource, conquered Latin-America for Spain. This one-eyed Conquistador was remarkable among his peers in that, while as fine and courageous a fighting man as any of them, he was, nevertheless, always as prepared to win the Indians over by fair dealing and kindly

treatment as he was, if necessary, ready to give a taste of his Toledo blade to the intransigent. Mr. Millar has reconstructed in an admirable and scholarly fashion the story of Orellana's expedition from Peru to the mouth of the Amazon. Originally, Orellana and his detachment were part of the impressive force which set out from Quito under Gonzalo Pizarro to cross the South American continent at its broadest point. The expedition quickly showed signs of coming to grief. The high passes of the Andes killed off their Indian porters and took heavy toll of their precious horses and even of their equally precious war dogs. When they descended from the Cordillera their real troubles, however, began. The expedition plunged into the vast steamy, swampy and almost impenetrable forest of Central South America. They were plagued by insects, harassed by Indians, but, worst of all, tormented by an ever-growing hunger. Francisco de Isasaga, Orellana's scrivener and principal cross-bowman, whom Mr. Millar makes the mouthpiece for his tale, maintains that only Spanish courage, tenacity, and pride kept them going. He was probably right. There can have been little else to do so. The proud conquerors of Peru and Mexico were reduced to a tatterdemalion band of emaciated scarecrows, the relics of their clothing rotting off their backs in the damp, their weapons rusty and, at times, their principal diet being a nourishing soup made from old saddles and the relics of leather footwear! Finally the starving expedition found itself trapped in a vast region of virtually uninhabited, foodless forest. At this point Pizarro detached Orellana with sixty men, two canoes and the brigantine which they had built, down one of the rivers to search for food. As it happened, the dangers which they encountered in their search made it impossible for them to remount the stream and rejoin the main party. There was no help for it but to continue down a river which became, as the miles of their journey turned from hundreds into thousands, not so much a river such as any with which the Conquistadores were familiar, but a vast freshwater sea. The pattern of their adventure began to take regular form—near-starvation, running fights with Indian war canoes, landings at an Indian settlement, with the cross-bowmen and arquebusiers clearing a space in the massed ranks of the Indians so that the swordsmen could make a landing, the ransacking of the village for food, temporary satiety, dwindling supplies, near-starvation, and so on, till the circle was once more complete. The toughness of the survivors must have been incredible. Here is Father Carvajal, the older and the more amiable of the two friars, wounded by an arrow which went through one eye and emerged behind his ear. Nevertheless, when his *confrere*, Father Vera, "treated the wound with salt, and plugged it with oil cotton," Father Carvajal makes a comparatively quick recovery.

In the end, the forty surviving Spaniards, two negro slaves and the Indian trumpeter they had acquired *en route*, arrived at the Spanish pearling station of Cubagua, having been the first party to cross Latin-America from the Pacific to the Atlantic. It is a fine tale of high endeavour and great endurance, delightfully and finely told by Mr. Millar.

I could have wished that I had not read "The Ascent of Alpamayo," by Georges Kogan and Nicole Leininger (Harrap; 15s.), immediately after reading "Orellana." For exciting as is their story of the climbing of this and other great peaks by the Franco-Belgian expedition of 1951, the hardships and dangers which this modernly-equipped expedition encountered were, compared to those encountered by the Conquistadores, as modern pheasant covert shooting is to mediæval boar-hunting on foot. This is not in any way to belittle the achievements of this gallant band of mountaineering pioneers who, in our soft, modern age, set out to seek danger and difficulty in a manner of which Orellana would have approved. The story is told with zest and wit, and the photographs are both interesting and attractive.

I must confess that I approached "The Mountains of My Life," by Ashenden (Blackwood; 21s.), with a certain amount of misgiving. I have a strong objection, as I have recorded before, to authors who sign themselves in this way. In spite of this fact, however, I must confess that my irritation melted as my reading progressed. Mr. Lord, or "Ashenden," is evidently a member of one of those famous Levant merchant

families—such as, for example, the Whittalls—who have played the same rôle in the Near East as the Muscovy merchants, such as the Gibsons, the Charnocks, *et al.*, played in Imperial Russia. The author is apparently a young man dogged by ill health who, however, was greatly moved and attracted by the Turkish mountains which were in sight of the home of his youth. Thence he progressed to the Swiss and Italian Alps, and my only criticism of his descriptions of his climbs in the classic training-ground of the mountaineer is that he makes them sound almost too easy.

I wish I had more space in which to pay adequate tribute to an important book—in these days when this economically beleaguered island must recapture its adventuring spirit—"Medieval Merchant Venturers," by Eleanor Carus-Wilson (Methuen; 30s.). This fascinating collection of essays, which describe the false dawn of the great Renaissance expansion of our trade, will inform the student and delight the general reader. The editress quotes largely from that admirable book the "Libelle of Englyshe Polycye," which rightly calls the Englishman a donkey for not seizing his opportunities of trade with Spain.

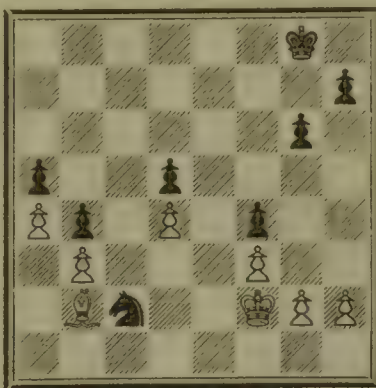
E. D. O'BRIEN.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

WHEN the last round commenced in the Hastings Premier International Tournament, the two Russians, Keres and Smyslov, were a clear point ahead of all their rivals; Smyslov had to play Phillips, who was in bottom place in the table, and Smyslov soon won. Keres had to play Fairhurst, who stood next to bottom. It all seemed a foregone conclusion. Fairhurst put up a stout resistance, however, and the following position was reached:

KERES (Black).



FAIRHURST (White).

Here the knight is a slightly more useful piece than the bishop, as the position is blocked, White's own queen's pawn seriously affecting the bishop's mobility. But the position is too blocked for the knight itself to have all the mobility Black would wish. Fairhurst now played 1. P-Kt4, clearly intending to continue with P-R4, destroying all Black's hopes of grinding out a win.

Keres considered the situation for a long time then replied 1... P×P e.p. ch! He had worked out nearly all the consequences—but not quite! There followed 2. P×P, P-R4, and now Fairhurst made the mistake of his life by playing 3. K-K2? In one more move he is going to attack a knight which has no safe refuge (he reasons), for... Kt-R6 would only lose a pawn after B×Kt, P×B; K-B2 followed by K-Kt1 and K-R2.

But there came 3... P-Kt4; 4. K-Q2? P-R5; 5. P×P, P×P, and he sees too late that to take the knight would be to give the king's rook's pawn a clear run in to queen.

So he returned 6. K-K2, but the three wasted moves with his king had given Keres just the chance he needed, and after 6... K-B2; 7. K-B2, K-Kt3; 8. K-B1, K-Kt4; 9. K-Kt1, Kt-K8; 10. B-B1ch, K-B4; 11. B-K3, Kt×Pch; 12. K-B2, K-K5, there was nothing more to be done about it.

As soon as Fairhurst resigned, however, Keres himself pointed out what a chance he had missed: (1. P-Kt4, P×P e.p. ch; 2. P×P, P-R4); 3. P-B4, K-B2; 4. K-K2, K-K3; 5. K-Q2, K-B4; 6. K×Kt, K-Kt5; 7. B-B3!! If now 7... P×B, White wins by 8. P-QKt4! as he can answer 8... K×KtP by 9. P-B5!!!, ensuring that he queens a knight's pawn not only first, but with check.



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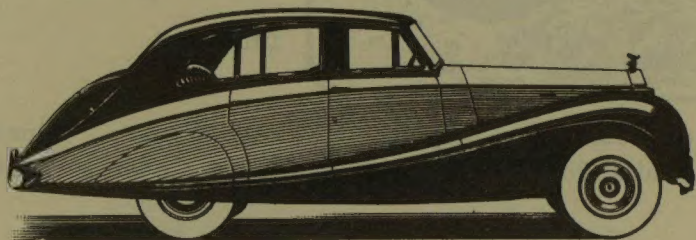
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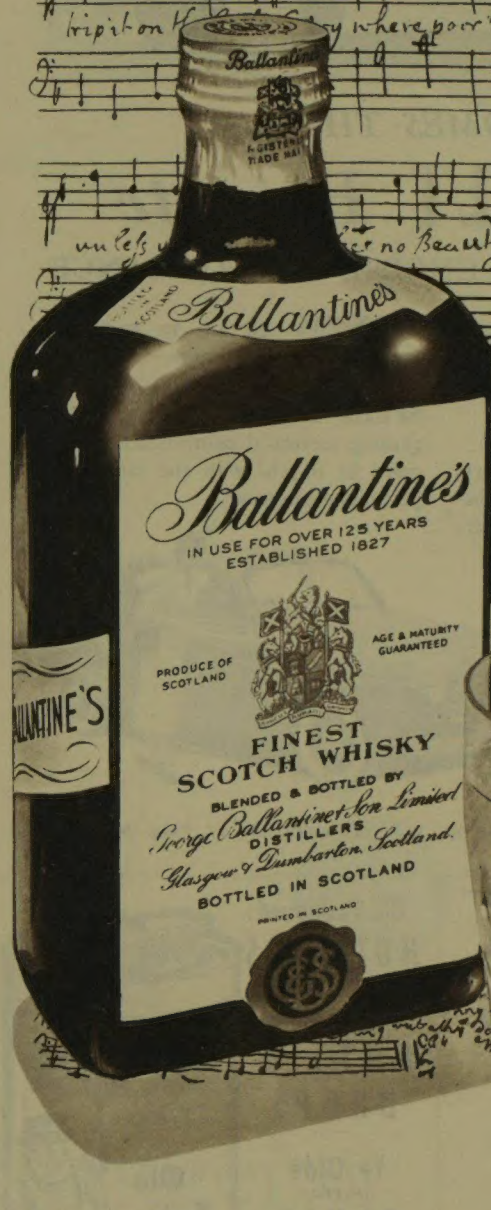
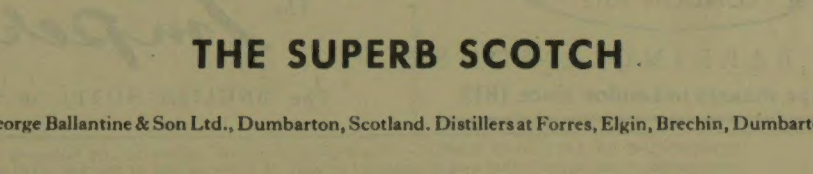
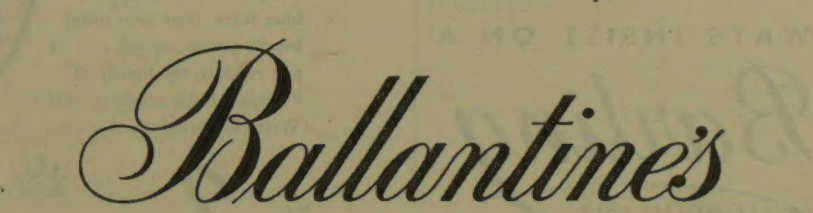
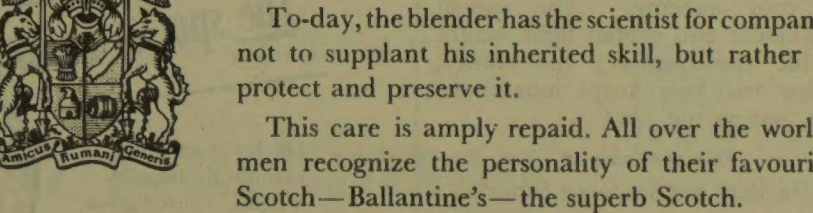
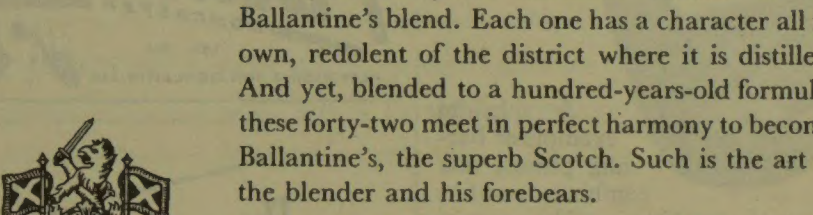
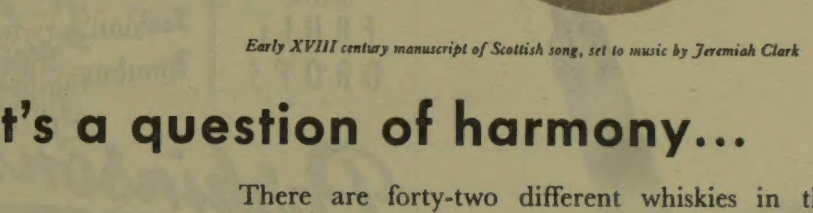
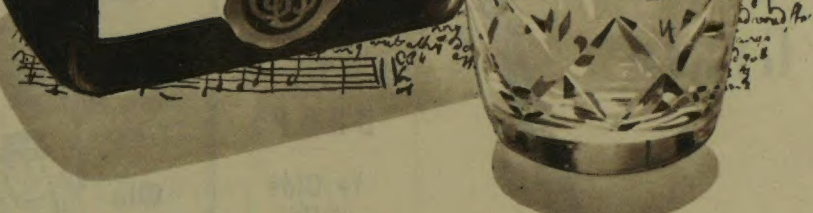
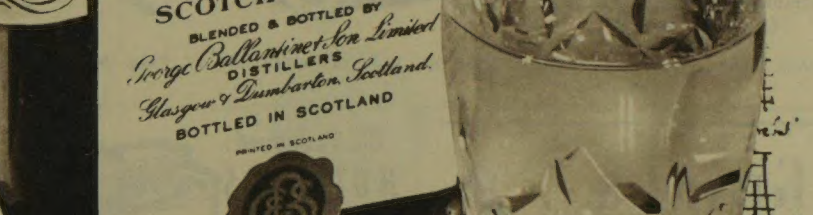
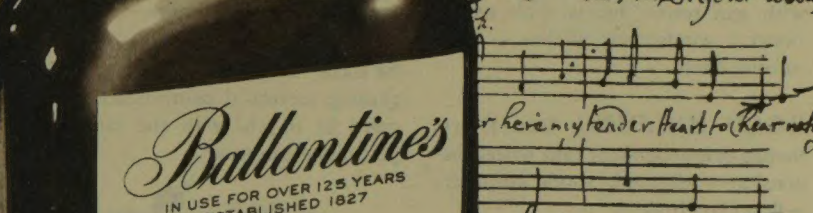
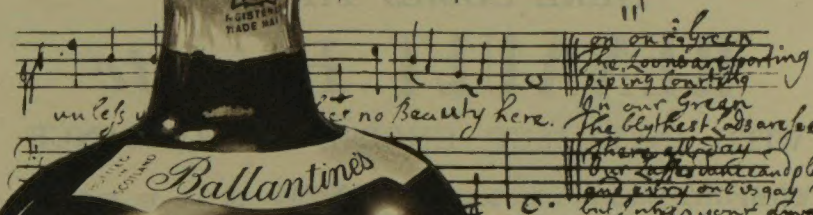
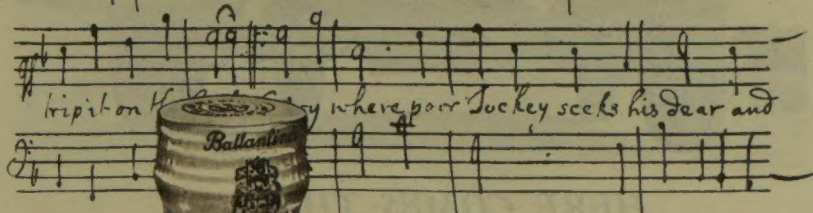
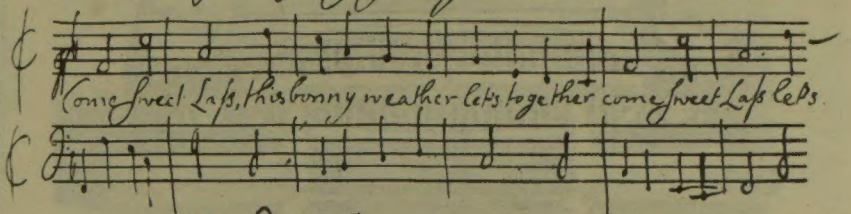
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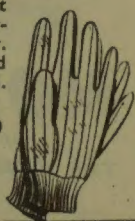
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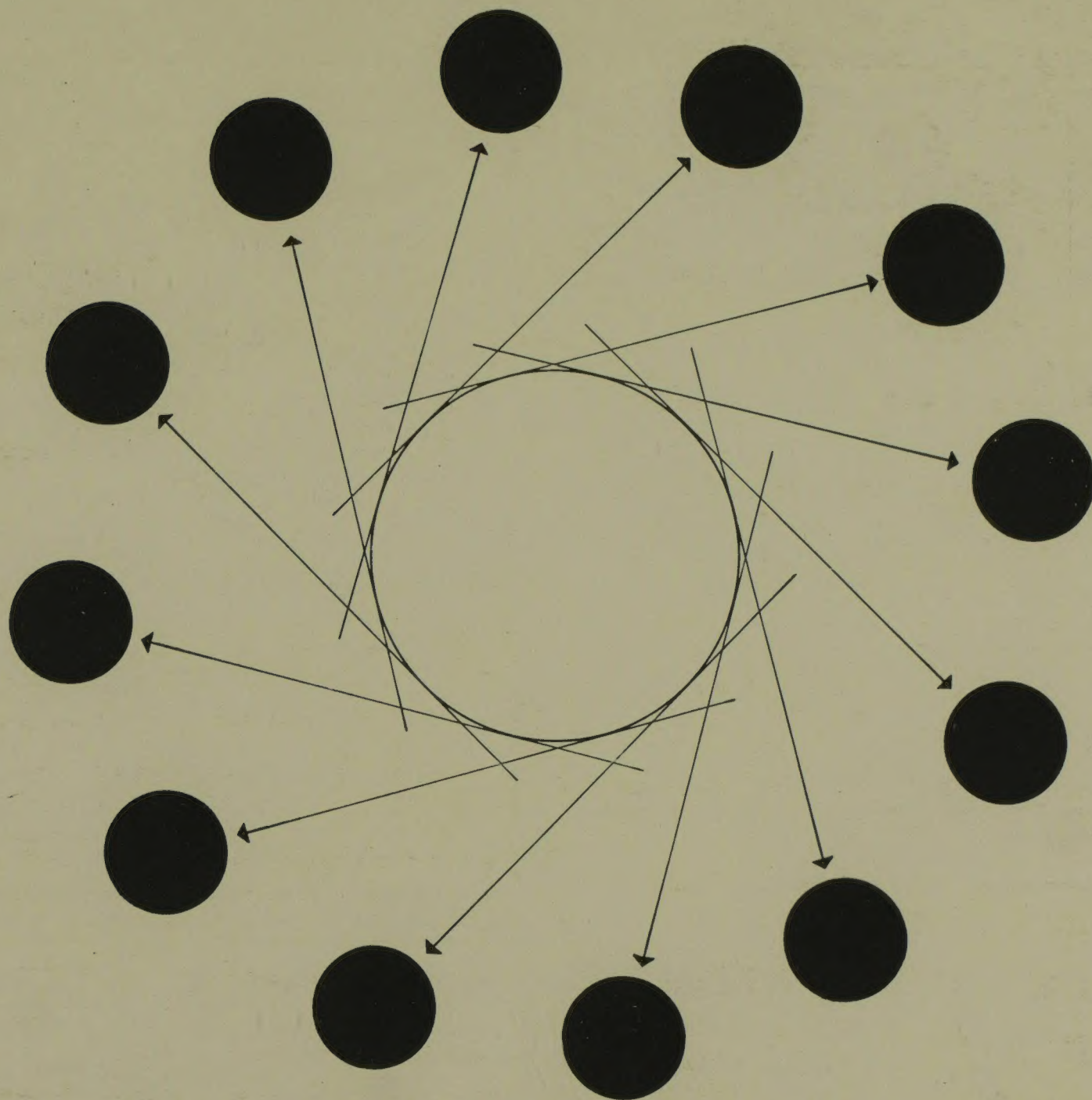
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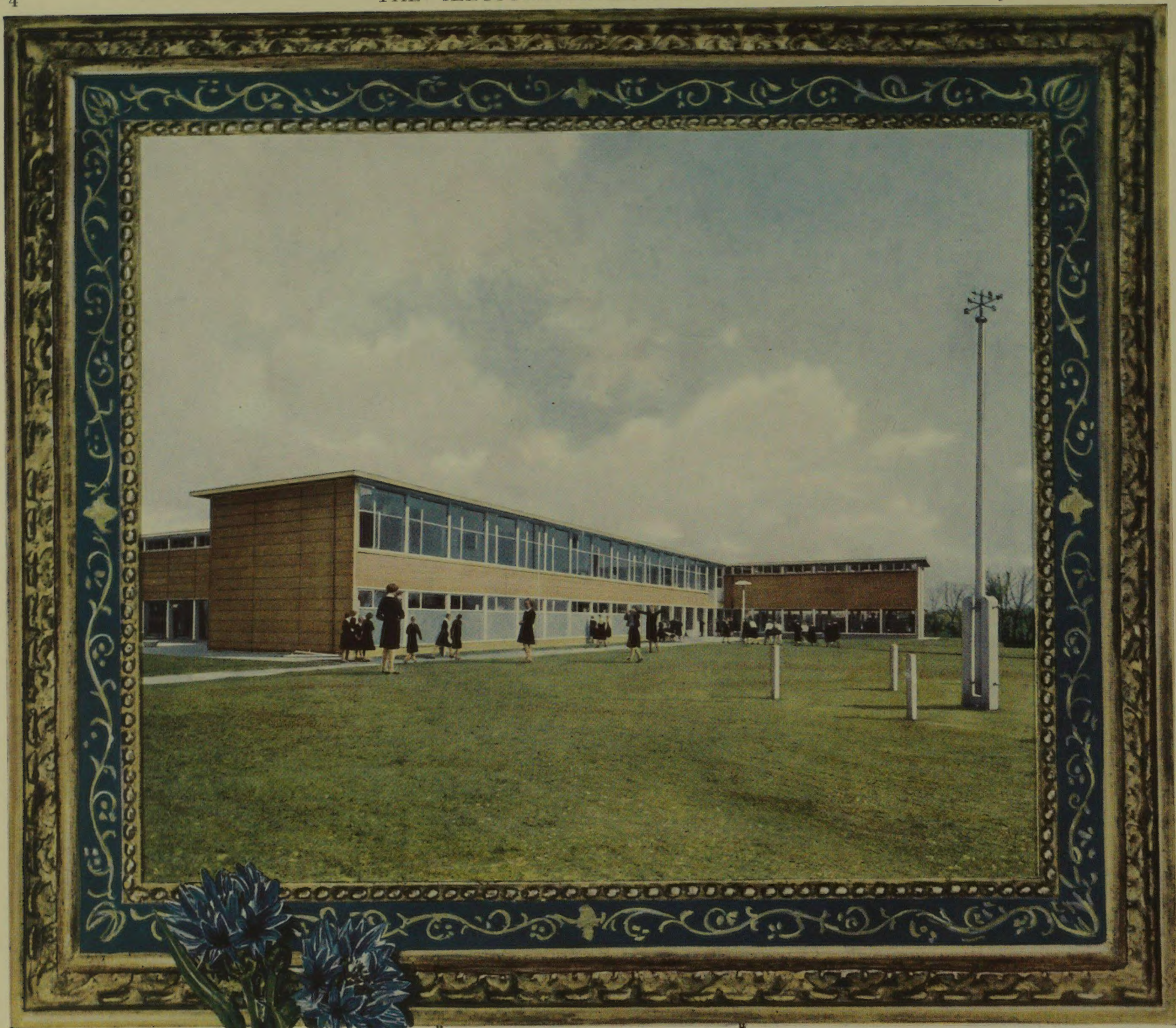
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